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"FATHERHOOD"

At the Barnes Theatre.

New Play, in Four Acts, by Harold Owen. Presented by Philip Ridgeway at the Barnes Theatre on May 2.

Claude Burton ..... Antony Holles
Brenda Burton ..... Dorothy Peters
Kathy Burton ... Esther Whitehouse
Millie (Mrs. Burton) .Edyth Goodall
Summers (Mary) ..... Hazel Jones
Bradenham ..... James Lindsay
Burton ..... Sam Livesey
Romer ..... Patric Curwen
A Waiter ..... Russell Sedgwick
Sturgis ..... Jack H. Bligh
Lady Shoreham ... Lilian Christine

The high theatre rents in the West End are driving the more experimental drama into the suburbs, and now we have Barnes following the example set by Hampstead, Hammersmith, and Kew. The promoters of the Barnes Theatre, which was opened to a crowded and distinguished audience on Saturday last, make it quite clear that it is not to be run on repertory lines. It is to be an experimental theatre in the best sense of the word: a trying-out place for new plays, which, if they prove successful on the stage, can be transferred to a more central theatre in London.

The theatre's first venture, "Fatherhood," by Mr. Harold Owen, is a good start. It is a strong, gripping, interesting play on a vital human theme which is played by a cast of distinguished actors. Barnes is only a very short 'bus ride from Hammersmith Station, and it is worth the journey to see Mr. Sam Livesey's performance in this play. Mr. Livesey is one of the finest emotional actors on the English stage, and in "Fatherhood," as in "Possessions," he shows how a strong character can be moved by grief. There is a hint of fine passion in the father he presents. Here is a man who has roughed it in the Colonies somewhere, knocked about the world in order to earn money for a wife who despises him, and a family whom she has brought up to consider that their father is beneath them. He returns somewhat unexpectedly, having made a bigger fortune than they suspect. The family is just off to a fancy-dress dinner and dance, which the mother refuses to put off although he has been away from them for years. Brenda, the elder daughter, however, refuses to go without welcoming him back, even though she leaves him to go to the dance afterwards.

The point of the drama is opposing claims of motherhood and fatherhood. Burton, the father, has no illusions about his wife—a hard, bitter, pleasure-loving woman who married him for his money—but he does care for his children. He has the rough, elemental patriarchal feeling for home and paternal influence. He has been longing for it during the hard years abroad, and his return is to find that the mother's influence is anything but a good one. Brenda is all right, and she accepts his rough manners and general lack of "culture" with a certain amount of reservation; but the son is a weak, effeminate, workshy youth, and the other daughter is making obviously undesirable companions. Burton tries to assert some authority over his son, and then comes the clash between the mother and the father. In a momentary rage—in order to keep her boy—she tells him that he is not the father. Later this reacts on the son, who is refused help in a time when he needs it badly. Burton's supposed callousness then alienates the affection of Brenda, who also leaves him, and so we have a picture of a lonely man in the lovely old country house he had bought for his children.

In the last act the war has intervened as a peacemaker in the Burton menage. The son's death in France brings the family together again, and the mother confesses that she lied when she said that her husband was not the boy's father. It was needlessly harrowing to have him killed as a prisoner of war, nor is the parlour-maid business entirely necessary to the play.

Mr. Livesey was magnificent throughout the play. It was an acutely sensitive study of an interesting character, which was touched in with humanity and genuine pride and passion. Miss Edyth Goodall had a difficult part as the mother, but, needless to say, she acted well within the scope of the character. Miss Dorothy Peters was fresh and sincere as Brenda, and Mr. Antony Holles excellent as the son. An amusing study of a man-about-town came from Mr. James Lindsay, and there were good performances from Miss Esther Whitehouse, Mr.

(Continued in column 5.)

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"SOUTHERNWOOD"

Repertory Players' Production.

Comedy, in Three Acts, by Harry Wall. Presented by the Repertory Players at the Aldwych Theatre on Sunday, May 3.

Mary Smith ..... Mary O'Farrell
Miss Bella Melladew .. Katie Johnson
Miss Melladew ..... Dorothy Hall
Annie ..... Buena Bent
Emily Baxter ... Winifred Oughton
Philip Smith ..... Reginald Gardiner
Daphne Jerrold ..... Fabia Drake
Alec Temple ..... Douglas Jefferies
Dick Jerrold ..... E. Watts-Phillips

This is the third play by Mr. Harry Wall that has been presented by the Repertory Players. "Southernwood," with its old-world atmosphere of lavender and chintz, is not likely to have the public appeal of "Havoc," but, in a good deal that is merely tiresome, there is certainly something to recommend its choice by this energetic society. The main situation is quite interesting, and the author is to be congratulated upon treating a fairly familiar theme with a certain amount of freshness and charm.

Two people, Alec Temple and Mary Smith, who had been engaged twenty years before, meet again at the house where the latter is now a lady companion. He had gone out to Canada to make a fortune for her, and she had waited and treasured the one romance in her somewhat drab life. They are more or less thrown into each other's arms by a rather clumsy contrivance which is tediously insisted upon by the author. Temple has been flirting with the married niece of the two old ladies to whom Mary is companion, and in motoring her down there they have had a breakdown and had to stay the night at an inn. One gathers that there is nothing in the affair, but the husband has to be placated. Mary's recognition of her old lover is an opportunity. The niece, Daphne, explains that she knew of the old romance and had induced Temple to drive her down in order to bring the two together again. But neither is in love with the other, and they try hard to bridge the gulf of twenty years. Mary really knows of Daphne's luck and is watching this chance of a husband and a home, and Temple honourably intends to keep to his side of the bargain.

One wondered how the author was going to solve things in the last act. After some stupid cross-talk between the two old ladies and the settlement of the affairs of Mary's wayward young brother (whose introduction into the play seemed quite unnecessary) the two face things sensibly and agree that the days of young love are over. This was an ingenious and charming device of Mr. Wall, in which he shows that he is a dramatist who is not afraid to face his theme, to bring the old lovers together on a firmer and truer basis. With a great feeling of relief they throw off the feeling that it is necessary to be sentimental in the sense that the lavender lady, Miss Bella, would understand the term, and determine to be good friends and firm chums. Subtly the author makes us realise that the friendship will develop again into a love based upon true sentiment and affection. That sprig of Southernwood—their old flower, Lad's Love—that Temple sent in to her at the end of the play had all the promise of a fine fulfilment.

Most of the characterisation is fresh and well observed, and the dialogue is good. The author might have told his story in a simpler way, but there is much to admire in the way he has kept hold of his all-too-involved plot.

The acting was excellent and most of the parts were played with a finish that was most commendable for a single performance. Miss Mary O'Farrell gave a very sincere and frank study as Mary Smith, and Mr. Douglas Jefferies was particularly good as the decent, honest Alec Temple. The two old ladies were amusingly handled by Miss Katie Johnson and Miss Dorothy Hall, and a remarkably well-observed idea of a dull-toned, rather lugubrious spinster came from Miss Winifred Oughton. Miss Fabia Drake was not well cast as the alluring Daphne, for sincerity rather than insincerity is her forte on the stage, but she looked well in her part. Other characters were cleverly played by Mr. Reginald Gardiner, Mr. E. Watts-Phillips, and Miss Buena Bent.

The play was produced by Mr. Norman Page.

(Continued from column 2.)

Patric Curwen, and Miss Hazel Jones.

The play was well produced by Mr. Wilfred Eaton in association with the author.

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WANTED, Ladies' Train for revue, musical comedy, cabaret, etc FRANK PERRY'S AGENCY, and School of Dancing, 145, Wardour-street, W.

WANTED, Boys and Girls to train for Chorus. GIBSON'S, 18, Charing Cross-road, W.C. 2.

WANTED, Models, Photo, Advts., also Children. Apply, with photos., GIBSON'S, 18, Charing Cross-road, W.C. 2.

ARTISTS' WANTS.

WANTED, engt. by juvenile classical and character Dancer, 9 years of age; under strictly technique training; capable and intelligent; an undoubted premiere dancer; vacant for children's ballet or play, pantomimes, etc.
Box 647, "The Era."

WANTED, engts. by Ballet and Classical Dancer (18); revue, cabaret, or concerts. AMY C. GRIBBLE, Bridge-street, Taunton.

STAFF VACANCIES.

WANTED, Producer (first-class), by large Northern Amateur Soc. for "Gipsy Love." State experience and terms to Box 737, c/o "The Era."

WANTED, Residential Manager for the Hippodrome, Margate. Must be able to supply guarantee bond for £500. Must have experience in running bars, controlling staffs, and advertising. Wages, £400 per year. Apply, by letter, to A. E. ABRAHAMS (Manager), 25, Shaftesbury-avenue, London, W. 1.

MUSIC HALL ARTISTS WANTED.

WANTED, Lady, thought-reading act; also Piano-Vocalist; for touring villages, movies. STARNTON Post Office, Llantysilio, Llangollen.

WANTED Immediately expert Lady High Divers, good figure essential; state experience, photo., terms, etc., first inst. Box 741, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED Known, PERCY CURRY, Comedian, liberty Monday; halls, revue; sing, dance; patter; highest refs. Albion Hotel, Sunderland.

WANTED, Gala Dates, etc., by Tate and Dog, Acrobatics; also La Blanche, Juggler. P. A., 6, Clarogrove, Leeds.

WANTED Known, PALMISTE Wishes Engagement for Wembley. Experienced.
LAURETTE, 81, Westwick-gardens, West Kensington Park, W. 14.

MUSICIANS WANTED.

WANTED, first-class Violinist and brilliant Pianiste (Lady), to practice together; view engagement. Box 765, "The Era."

WANTED, Violinist and Pianist (joint), with library, for W. London Cinema; no Sundays. Box 764, "The Era."

WANTED, Violinist for Trio at high-class Cinema; must have good cinema experience, own first-class library, and used to fitting music to films; week days only, six hours per day; abstainer. Names and addresses of refs., pars. and salary, to MANAGER, Winter Garden, Cheltenham.

WANTED, Violinist for Lead in Trio; must be thor. exp. cafe and dance; sound North-country eng; summer, first instance. Photo. and pars., stating exp., POWELL, 57a, Briggate, Leeds.

WANTED, Lady Violinists, smart leaders, for West-end Restaurants. Apply MILLICENT BRADFIELD, 212, Lauderdale Mansions, Maida Vale, W. 'Phone: Maida Vale 1173.

WANTED for Malvern Municipal Orchestra, June 18, ten weeks, experienced Violins, Leader, Rep., 'Cello, Flute, Cornet, Trombone, Drums, Pianist (gentleman); three hours daily, 3 to 4.30, 8 to 9.30; no pictures, no variety, no jazz, no Sundays. Terms, refs., Mr. E. HOLLAND, late Bandmaster Scots Guards, Wyngate, Malvern.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Maida Vale 2515.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.

Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.

Music from large library lent for home study.

Cinema experience given and engagements provided. Over 50 late members now in good engagements. Three were accepted for Liners after one term's tuition.

VIOLIN and PIANO LESSONS. Inclusive terms quoted for combined private lessons and classes.

SPECIAL NOTICE.
The classes are held in our own fully equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.

ORCHESTRAS and ARTISTS PROVIDED.

Free Auditions every morning, and advice given.

All communications to W. E. BOYCOTT.

WANTED Known, Violin, 'Cello, and Bass Bows straightened, recambered, and rehaired, a speciality; best hair only. Prices: Violin 2s. 6d., 'Cello and Bass Bows 3s. 6d. each; postage one way. R. & W. H. SCOTT, Bow Specialists, 17, Marlborough-road, Blackpool.

WANTED, first-class Violinist for small combination, large seaside hotel; must be musician of repute. Write, stating full particulars and past experience, and salary in consideration of board, to Box 308, DORLAND'S, 14, Regent-street, S.W.1.

WANTED, leading Violinist, Jazz Trumpeter, and E flat alto Saxophonist, for amateur dance band. W. A. HART, 153, Upland-road, E. Dulwich.

ST. GEORGE'S HALL, FALMOUTH.
WANTED, to commence Monday, May 18, first-class Leader Violin (male), powerful tone; pictures, with occasional variety; twice nightly, Saturday matinee; permanency to suitable man; state age, reference, and lowest moderate inclusive terms. MANAGER, St. George's Hall, Falmouth.

WANTED for Restaurant, fully experienced Leader-Violiniste (young lady), 5½ hours daily; 3 meals provided; open May 17; must be fully experienced, or useless; audition required. Photo., age, and terms to M. D., 39, Lonsdale-road, Oxford.

WANTED by Harpist, Violinist for Pitching; no duds; readers only, reply, Box 758, "The Era."

WANTED, Violinist, Dance, Straight, May 29 on, seaside hotel; 39 hours weekly; young, smart appearance. Send parties., past engagements, photo., terms, etc., to Box 760, "The Era."

WANTED, Vln-Leader, evgs. only, £5 15s.; 'Cellist evgs., 1 mat., £4 6s.; also Pianist, evgs., £4; also Clarinet once nightly; cinemas. First-class males only apply (letters only) to H. BOLTON, 10, Richmond-ave., Sedgley Park, Manchester.

WANTED, Leaders, 'Cellists, and Orchestral Pianists, to Register for the Summer Season, London and seaside.
THE APOLLO ORCHESTRAL AND CONCERT AGENCY, Victory House, Leicester-square, W.C.2.

WANTED, 'Cellist, to double Drums, café and dance; comfort able perm. job to right man. Audition No fancy prices. M. D., Central Banqueting Hall, London-road, Westcliff on-Sea.

WANTED, first-class 'Cellist; must have good tone, capable of solos, and be thoroughly experienced; send terms for six days with matinees daily, and when at liberty. MANAGER, Alexandra Picture Theatre, Coventry.

WANTED, good 'Cellist, immediately, for cinema, evenings and one matinee; permanency for right man. Send references, salary, etc., to MANAGER, Rialto, Kirkcaldy, N.B.

WANTED, 'Cellist, doubling Drums, for straight and dance; sound North-country eng.; summer; must be really first-class on both instruments; open May 12. Photo., state exp., ROLAND H. POWELL, 57a, Briggate, Leeds.

WANTED, 'Cellist, young, gent., Straight and Dance; long summer engagement; send references. B. BARKER, M.D., Hotel Hydro, Café, Peebles, Scotland.

WANTED, Bass player, double handed preferred; exceptional opportunity for good player; quarters if married; re-enlistments or transfer. Apply, BANDMASTER, Royal Military College, Camberley.

WANTED, Sousaphone, Banjo, E flat Sax., Trom., Trumpet, Drums, Pleasure Steamer; young, smart; comm. 23rd; shares. Write, CONDUCTOR, 16, Marine-square, Brighton.

WANTED, Sousaphonist, for first-class Dance Orchestra Scotland. Open May 18. Write full partics., age, experience, terms, and photo., and state whether double other instrument. M. D., c/o Scott, 6, Whitevale-street, Dennistoun, Glasgow.

WANTED for the Band of a good Line Regiment, with at least 16 years to do on Home Service, the following instrumentalists: Flute, B Flat Clarinets, Cornets, Horns, Trombones, Basses, Side Drummer (or Tympanist). The Regiment is at present stationed at at a good central place for engagements, etc., and is getting a good connection in same. Apply by letter only, Box 882, c/o HAWKES & SON, Denman-street, Piccadilly Circus, W. 1.

COUNTY MENTAL HOSPITAL, STAFFORD.
WANTED, Male Attendant (unmarried) immediately; good Clarinet player (able to play solo); ex-Army bandsman preferred; previous mental hospital experience not essential. Wages commence 41s. 6d. weekly and present bonus 14s. 10d. weekly (total 56s. 4d.), from which 19s. 10d. will be deducted for full week's board, lodging, laundry, etc.; deductions will also be made for pension purposes. Uniform provided.
Applications, stating age, qualifications, etc., to be addressed: "THE MEDICAL SUPERINTENDENT, County Mental Hospital, Stafford."

WANTED Urgently, Saxophonist, Trombonist, and Pianist with library; only first-class men, doubling; no duds need apply. Full particulars to Box 753, "The Era."

MUSICIANS WANTED.

THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.
18, CECIL COURT, CHARING CROSS-ROAD, W.C.
TO BUDDING MUSICIANS, VIOLINISTS, PIANISTS, 'CELLISTS, STRING BASS, ORGANISTS, Etc., Etc.,
Who find it impossible to get a job (and if they do they cannot keep it).
They want
POLISHING UP AND FINISHING OFF TO ENABLE THEM TO TAKE THEIR PLACE IN AN ORCHESTRA WHICH THEY SO MUCH DESIRE. COME AND SEE US ABOUT IT. WE CAN HELP YOU.
FREE AUDITIONS.
Every Morning from 10.30 till 12.30.

WANTED KNOWN, WE HAVE EVERY FACILITY FOR PROCURING ENGAGEMENTS WHEN ORCHESTRAS, QUARTETTES, TRIOS & SINGLE INSTRUMENTS SUPPLIED AT SHORTEST NOTICE. GOOD DEPUTIES ALWAYS ON HAND.
THE CINEMA BUREAU (the recognised Bureau in the profession), 18, Cecil Court, Charing Cross-road, W.C. 2. Gerrard 1414. Reg. L.C.C.

PIER PAVILION, CLEETHORPES.
WANTED, Saxophone; preference given to one doubling on other instruments; must be showman and understand dance requirements; season of 17 weeks certain; open May 30; refs., age, terms. J. McCALL, Mus. Dir. (as above).

WANTED, B flat Tenor and E flat Baritone Saxophones.
A. HEYWOOD, Gleneagles Hotel, Scotland.

WANTED for long contract, first-class Saxophonist, reader; real tone essential. Partics., photo., and lowest terms to Box 737, "The Era."

WANTED for Provincial Dance Engagement, Alto Saxophone and Tenor Saxophone (both doubling other Saxes. or Clarinet). Also Trumpet Only really good players wanted. Audition Saturday, 11 to 12.30. FRED BAKER, 28, High-street (New Oxford-street), W.C.

WANTED, Solo Cornet, good Clarinet Players, to enlist Army Band recently returned from India. Write BANDMASTER, 3rd/6th Dragoon Guards, Colchester.

WEMBLEY TOWN BAND.
WANTED, Solo Cornet to play in park Sunday evenings. Letters only to Sec., 2, Swinderley-road, Wembley.

WANTED for John Duffy Grand Rodeo Circus, Ireland, a good E flat Tenor, Horne and Bombardon and Cornet; terms, £3 10s. per week, to join at once, Monday, Fermoy; Tuesday, Tallow; Wednesday, Youghal. BANDMASTER W. CYRUS. Wire.

WANTED FOR CINEMA
First-class Organist-Pianist.
Evenings and two mats.
To work with another pianist. Must have library. Permanent comfortable engagement. Terms, refs., MANAGER, New Pavilion, Aylesbury, Bucks.

WANTED for super cinema, first-class Orchestral and Solo Pipe Organist; must also be good pianist; M.G. terms; permanent; audition. Apply MUSICAL DIRECTOR, Princess Theatre, Blackpool.

WANTED, smart Lady Pianiste, Straight and Jazz; must be young and of good appearance; commence next week until June 2; state fullest particulars first letter; audition in town essential. Address, ZELBA, Hotel Majestic, Folkestone.

WANTED, Pianist-Organist (solo), able to play the Orgapian, a combined instrument, electrically blown; own library; evenings and one matinee; no Sundays; easy berth; state moderate salary and experience; open Monday, May 25; audition Monday, 18th, afternoon. Apply PALACE, Orpington, Kent (14 miles from Charing Cross).

WANTED, Pianist for every Friday from 2.30; small orchestra; no duds need apply. BEN SAY, Gainsboro' Cinema, Shoreditch.

WANTED, Pianist to enlist in regiment on home service; age between 18-25. Apply by letter only, Box 880, c/o HAWKES AND SON, Denman-street, Piccadilly Circus, W. 1.

WANTED immediately, Piano Accompanist for trio on halls (male).
Box 742, "The Era."

WANTED, Orchestral Pianist that can double with another instrument; play three nights dance hall, three nights cinema. Permanent engagement to first-class man; open May 11. Apply G. CASEY, 13, Gerrard-street, W. 1.

WANTED, the address of T. O. Parker, Pianist. Communicate, SKINNER, Solicitor, Burton-on-Trent.

WANTED, Ladies, Pianiste and 'Celliste, for café, Bridlington; open Whit. till Oct.; must be young, experienced sight readers; last two refs., lowest terms, photo (returnable). Full pars., first letter, to MISS BEE, The Bakery, Flamboro', nr. Bridlington.

WANTED, Pianist to rehearse songs at own premises; state inclusive fee per hour, letters only. MAYNALL, 1, Tennison-street, Waterloo.

WANTED, good Pianist for Dance and Varieties, Jazz and Dance Music; long engagement; Canvas Pavilion; 3 and 4 weeks, towns. Thanks to all applicants last week. Terms, etc., to PAUL, King's Head Hotel, Coalford, near Bath.

WANTED, Jazz Pianist, doubling Sax. or Trumpet, for 3 months, seaside. Apply Box 769, "The Era."

WANTED, Banjoist or Banjoline or Saxophone Player, preferably able double on other instrument, for dance orchestra; long engagement at Worthing. Write, stating if married, lowest terms, BILLYS, The Dome, Worthing.

WANTED, Banjoist that can double with another instrument; play three nights dance hall, three nights cinema. Permanent engagement to first-class man; open May 11. Apply G. CASEY, 13, Gerrard-street, W. 1.

WANTED, experienced Drummer; must have full kit, including tymps., and be used to first-class pictures; six evenings, no matinees; permanency to smart man. Refs. and lowest terms, M.D., Regent Cinema, Portsmouth.

WANTED, Trap Drummer.
Also Brass Instrumentalists.
Pitching Band. Letters only.
CORNET, 10, Milward-st., Woolwich.

WANTED, Tympanist Drummer, M.U.; 3 matinees, twice nightly. State terms.
MUSICAL DIRECTOR, Victoria Pictures, Chesterfield.

WANTED, Ladies, also Juvenile Jazz Players, big vaudeville stage band, London halls; good terms. Write age, all partics., SAVOY DIRECTION, 9, St. Martin's Court, W.C. 2.

MUSICIANS WANTED.

WANTED, Drummer with Tymps., etc., also a Trumpeter; cinema, London. State terms to M. D., 74, Castle Bar Pk., Ealing, W. 5. Letters only.

WANTED for Summer Seaside Tour, comm. Whitsun (4 to 6 months), smart young Jazz Drummer of culture and refinement for Vaudeville Cabaret Show; really good stage appearance essential and ability to accompany show throughout on orchestral lines (no reading). Really moderate salary—for an exceptionally pleasant tour—only available. Write in first instance, with lowest terms, fullest partics., descrip. of outfit, past work, and a good recent photograph, to GORDON COURTNEY (May 11 week, Empire, Sheffield; May 18, Hippodrome, Liverpool, May 25), 18, Albemarle Mansions, London, N. 7.

WANTED immediately to commence Monday next, May 11, first-class Drums and Tymps. (full kit); six evenings, no Sundays; £4 10s. Phone or call immediately. WOOD GREEN PALLADIUM. Mount View 2249.

JAY'S MUSIC LENDING LIBRARY.
WANTED KNOWN,
ON HIRE.
Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address:
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WANTED Known.
THE NORTHERN ORCHESTRAL LENDING LIBRARY
have the latest and best Music for hire at reasonable terms. Send 3s. for a week's supply for your orchestra.
86, North Albert-street, Fleetwood.

WANTED, first-class Jazz Combination of Five; good Dance and Stunt Band essential. Apply GRAY, 12, Archer-street, Piccadilly, W. 1.

WANTED, Musicians for Band of the Royal Sussex Regiment; must be capable instrumentalists, single, splendid opportunity for men desirous of re-enlistment to complete for pension. Apply SONG MASTER, The Barracks, Chichester, giving particulars of previous service, etc.

WANTED Known, Palais de Danse, Rochester, offers month's engagement for smart, modern Dance Band; six nights and two matinees; audition required. State terms and fullest details. Urgent.

BRITISH SCREEN MUSIC SOCIETY
(Under distinguished patronage).
NOTICE TO MEMBERS.
WANTED Known, the Society's Special Gold Medal has been awarded to Dr. G. Tootell, Mus.Doc., F.R.C.O., for a complete original musical setting to a film recently performed in London.

BRITISH SCREEN MUSIC SOCIETY
(Under distinguished patronage).
FELLOWSHIP AUDITIONS
To be held in London and at certain Provincial Centres.
WANTED Known, Entries for June Auditions must be received not later than 30th May. Successful candidates are entitled to use the Society as a reference when applying for engagements. CONTROLLER, Westville, Babbacombe, Torquay.

BRITISH SCREEN MUSIC SOCIETY
(Under distinguished patronage).
WANTED Known, Entries for the forthcoming Lectures in London in connection with the Society's College of Musical Directors should be forwarded not later than 30th May to the CONTROLLER, Film Music Studios, Westville, Babbacombe, Torquay.

BRITISH SCREEN MUSIC SOCIETY
(Under distinguished patronage).
NOTICE TO MEMBERS.
WANTED Known, Members seeking change of engagement are invited to communicate immediately with the CONTROLLER at the Society's Film Music Studios, Westville, Babbacombe, Torquay.

WANTED, CAFE AND HOTEL ORCHESTRAS AND MUSICIANS TO SEND IN THEIR NAMES, ETC., TO BE INCLUDED, FREE OF CHARGE, IN NEW ORCHESTRAL DIRECTORY ABOUT TO BE PUBLISHED. NO CORRESPONDENCE CAN BE ENTERED INTO UNLESS STAMP IS ENCLOSED FOR REPLY. WRITE BOX 748, "ERA" OFFICE.

TO DANCE ORCHESTRAS AND DANCE MUSICIANS.
WANTED, PARTICULARS OF FIRST-CLASS DANCE COMBINATIONS AND INDIVIDUAL PLAYERS THROUGHOUT THE COUNTRY. TERMS AND RECENT ENGAGEMENTS ESSENTIAL. WRITE BOX 749, "THE ERA" OFFICE.

WANTED KNOWN, A DIRECTORY OF DANCE BANDS AND DANCE MUSICIANS, COVERING LONDON AND THE PROVINCES, IS ABOUT TO BE ISSUED. APPROVED COMBINATIONS AND PLAYERS MAY HAVE THEIR NAMES INSERTED FREE OF CHARGE. ENCLOSE STAMP IF REPLY REQUIRED. WRITE BOX 750, "ERA" OFFICE.

WANTED, BAND FOR SMALL CIRCUS. Apply at once to MANAGER, Imperial Circus, c/o Post Office, Melton Mowbray.

WANTED, Musicians, all instruments, to register for the coming season. Apply, UNIVERSAL ORCHESTRAS, 22, Great St. Andrew-street, Shaftesbury-avenue, W.C.2.

WANTED Known, Music for Hire: cinema, café, etc.; cheapest in London; distance no object. DAVIS, 3, Shepherd's Bush-road, W. 6.

WANTED KNOWN, EASTON'S MUSIC LENDING LIBRARY; CINEMAS, ETC. NO REPEATS FOR SEVERAL WEEKS. MODERATE TERMS. "ELMWOOD," ATKINS-ROAD, CLAPHAM PARK, S.W. 12. 'PHONE, STREATHAM 950.

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If YOU haven't a library, USE OURS.
MUSIC FOR ALL COMBINATIONS.
NOTE OUR PRICES.
24 Trios 2/9, 38 Trios 4/-, 50 Trios 5/-.
Small charge for extra parts.
Send suggestions.
Satisfaction guaranteed.
Only address:
UNIVERSAL MUSIC AGENCY, 22, Great St. Andrew-street, London, W.C.2.

WANTED Known. Splendid opportunity for ambitious young Musicians in Orchestra and Military Band of famous Highland Regiment to spend a short period abroad, see the East, and return with the regiment. Pianist, Orchestral and Military Band Instrumentalists. Box 685, "The Era."

WANTED, those who wish to become experienced in orchestra playing, also solos, under well-known violin teacher; a real genuine tuition. All pupils prepared for all examinations, diplomas, etc. Apply, SECRETARY, The British Studio, 37, Flaxman-terrace, Upper Woburn-place, London, W.C.1

MUSICIANS WANTED.

WANTED, Harpist or Portable; good man should average £8 per week; pitching with another first-class man. Box 754, "The Era."

WANTED, Fox-trots and Waltzes for publication. Send MSS. STRAND MUSIC CO., 203, Strand, London, W.C.

WANTED, for Cinemas, cafés, etc., lady Instrumentalists, Piano, 'Cello, Violin, Drums, Saxophones. Terms, Box 730, "The Era."

WANTED, for Revue,
Jazz Musicians.
Photo., Lowest,
PAUL ZAHAROFF,
Pretoria Hall, Okehampton.
May 11, His Majesty's, Walsall.

WANTED, Boys, all instruments, for Regular Army Bands. Stamp. PEART, 24, Hazlitt-road, W.14.

WANTED, for small seaside café in Northern Ireland, Trio (Piano, Violin, and 'Cello); also for larger café, Violins and Banjo. Apply, full pars., 17, Willowfield-gardens, Belfast.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
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The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. £1,000 Worth of Music for use of Cinemas. Music selected to suit all films by EXPERTS FREE OF CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano Solo, 2s. 6d., post free.
Hire or Buy your Music from us.
Musicians and Vocalists Wanted to Register for Engagements.
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WANTED Known. We have opened a first-class Music Lending Library, with all tip-top music. All Tavan arrangements. Parcels sent out. Carriage paid one way only. Prices are: 24 for 2/9, 50 for 5/-, 76 for 7/6, 100 for 10/-. Full Orchestra, S.O., or Trio all the same price. H. W., M.D., 97, New-road, London, E. 1. 'Phone: City 1344.

WANTED Known, the Movies Lending Library; extensive, up-to-date Repertoire; terms moderate. Mons. and Thurs., 10 to 1 o'clock, or appointment. 88, Nottinghill-gate. Over Lyons'.

WANTED to Sell, Library, 1,000 pieces. Apply, any morning, MME. CAICEDO, 91, Silverleigh-road, Thornton Heath. 'Phone 1059.

MUSICIANS' WANTS.

WANTED, by exper. Dance Violinist, young, smart, evening engts. or deputising. 22, Arica-road, Brockley, S.E. 4.

WANTED, engt. as Rept. Violin or second; fine tone; experienced; good refs. Mr. H. FOREMAN, 114, Holgate-terrace, Holgate-road, York.

WANTED, re-engt. by good Second Violin; thorough exp. variety or season. VIOLINIST, 87, West Parade, Spring Bank, Hull.

WANTED, engagement by young Lady Violiniste as Rep.; can lead. VIOLINISTE, 68, Grove-street., Com.-road, E.

WANTED Known, refined Parisian lady Violiniste teaches French rapidly; translations. MADEMOISELLE, 25, New Quebec-st., Portman-square, W.1.

WANTED, by Trio, engt.; Violin, Viola ('Cello parts), Piano; artistic, reliable; perfect picture fitting; highest references; genuine; libr ry 2,000; would augment any number; country only. VICTOR MEDCALF, Reindeer, Banbury.

WANTED Known, expd. cinema Violinist, with library, requires engt., with or without own orchestra.
Letters: 5, Dunheved-road West, Thornton Heath, Croydon, Surrey.

WANTED Known, tip-top Violin Leader, with own orchestra, optional, open for first-class engt., owing to hall closing; lifetime experience; concert, cinema, or dance. Write, A. GOODLIFFE, 11, Hilda-street, Selby, Yorks.

WANTED, DEPUTISING, first-class, all lines, experienced Violiniste-Leader, young and attractive. Write "MIN," 41a, Elsham-road, Kensington, W.14. 'Phone: Park 7118.

WANTED, by Viola Player (double 1st Violin) engagement, any business; 17 years' experience. CARR, Pethills-lane, Winkhill, Leek, Staffs.

WANTED, GOOD-CLASS CINEMA ENGAGEMENT BY TWO RELIABLE MUSICIANS WITH WIDE EXPERIENCE; LEADER-VIOLINIST, ALSO ORCHESTRAL PIANISTE; BRILLIANT PERFORMERS; A VERY EXTENSIVE, STRICTLY UP-TO-DATE LIBRARY; LONDON ONLY. BOX 701, "THE ERA."

WANTED, Engt. by brilliant Leader and Solo Violiniste; thoroughly experie'd; library; highest testimonials. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W.

WANTED, by Violinist and Pianiste (or separate), dance or café, etc.; could supply band. E. W., 98, Mitcham-road, S.W.17.

WANTED, by first-class Orchestral Pianist, engt. in cinema; thoro. expd.; good sight reader. PIANIST, 23, Baron-street, Sheffield.

WANTED, afternoon engt. or deputising by Violinist Leader or Rep. At liberty all Wednesday. 'Phone, Streatham 4132.

WANTED Known, Violinist, expd. jazz or straight, seeks engt. BARTON, 13, Bonchurch-road, W.10.

WANTED, eng. by exper. Violinist, evenings only; or deputising. G. DRAPER, 55, Marlborough-road, Dalston, E. 8.

WANTED, by first-class Violiniste Leader and Soloist (French lady), with or without own musicians, engt.; hotel pref.; splendid library; Press notices, etc. Write M. D., c/o Miss Love, 93, Hazelville-road, N. 19.

WANTED, by good Viola (lady), engagement. Miss BOYES, 40, Bonser-road, Twickenham.

WANTED, by experienced Violinist and Pianist, holiday engagement. Miss D. CASTLEMAN, 62, Wavendean-avenue, Chiswick, W. 4.

WANTED, engt. by experienced Violinist-Leader and Pianist (ladies), joint or separate; cinema or café. LIBRARY, 74, Newhampton-road W., Wolverhampton.

WANTED, engagement by GAITLEY (WILLIAM), M.U., Violin. Any business. London or Provinces. Write, 75, Finsbury Park-road, London, N.

WANTED Known, good reliable Viola Player; disengaged; would deputise. Box 740, "The Era."

WANTED, engagement, Violinist, experienced, abstainer; liberty Monday, 11th.
WALTER BOWER, Leader,
Picture House, Spalding, Lincs.

WANTED, engagement as Leader and Solo Violinist, smart, artistic, capable, summer or permanency; highest refs., including 5 years in London. VIOLINIST, Bay House, St. Michaels-lane, Headingley, Leeds.

WANTED Known, tip-top Violin Leader disengaged; first-class library; picture fitting a speciality; town only; moderate salary; can fix own combination. VIOLINIST, 9, Casson-street, London, E. 1.

MUSICIANS' WANTS.

WANTED, engt. by first-class Violinist-Leader; full exp.; would deputise. 90, Ferndale-road, S. Norwood, S.E.

WANTED, engt. by Violin-Leader, large up-to-date library; picture fitting a speciality. M. D., 67, Three Colts-lane, E. 2.

WANTED by Violinist and 'Cellist, joint engt., Theatre or Cinema; own library if required; terms moderate. MUSICIAN, 10, Alacross-road, South Ealing, W. 5.

WANTED, engt., Violin (Orch. exp.), by Pianiste (L.R.A.M.); low fees for cinema exp.; London. Letters to Mrs. S., 4, Brighton-road, N. 2.

WANTED Known, Violinist offers to amateur instrumentalists the opportunity of practising together in the West End under professional leader, from large library of orchestral and cinema music, for the lowest fee; splendid chance for musicians entering the profession to play good-class music; also lent for home study. Evening classes for musicians in business. For particulars apply VIOLINIST, 81, St. Mark's-road, North Kensington, W.10.

WANTED, engt. 1st Violin (double Tenor Banjo for practice); any bus. S. G., 1, Gillingham-st., S.W.1.

WANTED, engt. by young Violinist; small salary accepted. Apply M. G., 78, Coborn-rd., Bow, E. 3.

WANTED, engt. by first-class Leader Violinist, own extensive library; hotels, cinemas, etc. COENEN AND BRADLY, 33, Gt. Windmill-st.

WANTED, engagement by first-class Violiniste, London only. COENEN & BRADLY, 33, Gt. Windmill-street, W. 1.

WANTED, engagement by highly experienced Lady Violiniste musical comedy, variety, or pictures; highest references from best known London conductors and managers; seaside preferred. MABEL HOWELLS, Archery, 4, Bathurst-street, Hyde Park, W. 2.

WANTED, engt. by young lady Violiniste as rep.; good tone; experienced. Box 746, "The Era."

WANTED Known, re-engagement by refined and brilliant Solo and Orchestral Violiniste, exceptional fine tone and artistry; press notices; reasonable terms. Box 745, "The Era."

WANTED, engagement by young Lady Violiniste as rept.; small salary accepted for further experience. VIOLINISTE, 13, Buralem-street, Commercial-road, E. 1

WANTED, Engagements or Deputising, by young Violinist. Also Flautist.
22, Wix's Lane, S.W. 4.

WANTED, engt. by Violinist (Lead or Rept.); thor. exp. cinema; can open any time. G. LYME, 14, Mount Pleasant, Bath-street, Gravesend.

WANTED Known, thoro. reliable and expd. Repetiteur, able to lead, seeks engt. in cinema; London only. 33, Honeybrook-rd., Clapham Pk., S.W.

WANTED, pos. as Rep.; able to lead; can open immediately.
Apply, VIOLINIST,
6, Wyndham-cres., Tufnell Park, N.19.

WANTED, deputising or perm., 1st class Leader, exper. all lines; powerful and sweet tone; would consider rep. in big London theatre. Write, Box 768, "The Era."

WANTED, by smart young lady, engagement as Rept. Violinist, cinema or any other business. Box 747, "The Era."

WANTED Known, excellent Rep. Violiniste (lady), can double, good orchestral piano and organ, London or near; permanent or deputising. Box 739, "The Era."

WANTED by 'Celliste, deputy work, regular or odd days; thoroughly experienced; moderate terms. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED, Deputising only, by experienced 'Cellist, pictures, variety. COOPER, 26, Penn-road, Holloway, N.7. 'Phone: North 1988.

WANTED, engt. by Lady 'Celliste, young, thoroughly experienced; first-class hotel or café; seaside preferred. Box 673, "The Era."

WANTED, by first-class 'Cellist, engt. in hotel, café, or cinema; exp. Tavan, etc. Box 729, "The Era."

WANTED Known, exp. 'Cellist, open for deputising, etc.; London only. A. E. SHAW, 60, Caithness-road, Mitcham, S.W.

WANTED Known, 'Cellist seeks engt.; 15 years' exp.; well up in all lines; soloist. A. STONE, 21, Bramfield-rd., Wandsworth Common, S.W.11.

WANTED, engt. by 'Celliste, big tone; exper. in Varieties, Pictures, Café, summer or perm. LILY WHITTAKER, 4, West Park-terrace, Dumfries

WANTED, engt. as 'Cellist; Tavan and other arrangements; open Monday, May 11 or 18. 'CELLIST, 36, Beach-street, Bare, Morecambe.

WANTED, seaside engagement by first-class 'Cellist, at present Park Hall Cinema, Cardiff; only good offers considered.
PITCHER, 56, Ryder-street, Cardiff.

WANTED, engt. by Orchestral 'Celliste, fully experienced any business.
Wire or write, 'CELLISTE, 15, Risbygate-street, Bury St. Edmunds.

WANTED, engt. by 'Cellist, good tone and technique; exp. pictures; high refs., low terms. Box 733, "The Era."

WANTED Known, 'Cellist, experienced, would deputise. Mdme. K. WATTS, 15, Southbridge-road, Croydon, Surrey.

WANTED, by 'Celliste unable to take whole-time engt., one day weekly regular deputising; or odd days; thoroughly expd. and reliable. 'CELLISTE, 33, Shrubbery-rd., Streatham, S.W.

WANTED, engt. by expd. Leader and 'Cellist, or combination; library over 1,000. VIOLINIST, 6, Ranelagh-road, Blackenhall, Wolverhampton.

WANTED, engt. by String Bass, double cornet; good experience. BASSO, 19, Lothian-road, Brixton.

WANTED, engt. by Double Bass; 26 years' exp. any business; age 48; sober, reliable; last 14 months Pavilion Cinema, Cardiff. Write, "BASSO," 7, Pitman-street, Cardiff.

WANTED Known.
Sousaphone and String Bass Disengaged.
Experienced straight and jazz.
Box 762, "The Era."

WANTED, engagement by Double Bass, seaside or London; thoroughly experienced. BASSO, 119, Tufnell Park-road, N. 7.

WANTED Known, first-class Bass, at liberty: Cinema, Opera, Symphony; season or perm.; exp. all bus.; offers. NICHOLLS, 38, Chestnut Walk, Worcester.

WANTED, engagement by Double Bass (combine Sousaphone), experienced all lines; dance, hotel, cinema, theatre; age 24 years; permanency preferred. WHITE, 29, Cornwall-road, Bexhill-on-Sea.

MUSICIANS' WANTS.

WANTED, engt. or dep. by smart young string Bass, any bus. BASSO, 57, Gt. Cambridge-street, London, N.E. Clissold 5269.

WANTED, good engt. by first-class Flautist, exp. and reliable; can combine E flat Alto Sax., low pitch; young, soloist. C/o Cedar House, East Farndon, West Harborough, Leicestershire.

WANTED, engagement by first-class Flautist; excel. refs.; permanency and good offers only. FLAUTIST, c/o Lewis, 204, Beaumont-road, Bournville, Birmingham.

WANTED, engt. by thoro. expd. Flautist, season, theatre or variety; high or low pitch. J. RUSCONI, 122, Crewe-street, Derby.

WANTED, engagement as Flautist, any business; first-class references; soloist.
WALTER WHITAKER 4a, Oakmead-road, Balham, London, S.W. 12.

WANTED Known, Flautist requires deputising work, London; high and low pitch. Box 756, "The Era."

WANTED Known, Flautist at lib., May 23; only good offers. FRANK R MURPHY, 30, Scooton-street, Rocky-lane, Liverpool.

WANTED, engt. by first-class Flute and Piccolo (soloist); perm., season, or dep; highest refs. Flautist, 46, Manor Park, Lee, S.E. 13.

WANTED Known, Oboeist (either pitch) long experience, invites offers for any business; anywhere. BARRETT, 81, Goodwin-street, Hull.

WANTED, engt. by Clarinet; expd.; sharp or flat pitch. ALFRED BENZING, 30, New-rd. E., Portsmouth.

WANTED, engt. by Solo Clarinet brilliant tone and execution; ex-Army; 25 years' exp.; accept any perm. S.W. London. Double good violin. Box 728, "The Era."

WANTED, seaside engt. by fully expd. Oboe and Clarinetist, doubling E flat Alto Saxophone; West of England preferred, but not essential. Straight or dance. Refs. Audition willingly. Good offers only. Box 715, "The Era."

WANTED, engt. by Solo Clarionet, any business; 1st-class experience, excellent refs. CLARIONET, 32, Cardigan-street, Luton, Beds.

WANTED Known, ALFRED H. POPPLE, Clarinet, at liberty; theatre or music hall preferred; over 20 years' experience. 86, Sycamore-road, Nottingham.

WANTED Known, Clart., flat and sharp pitch, double E flat Sax.; any bus., will dep. 'Phone: Sydenham 2961.

WANTED Known, Oboeist disengaged, late Opera House, Belfast, variety and bands, orchestras. LOTT, Oboeist, 11, Bond-st., Vauxhall, S.E.

WANTED, engt. by good E flat Alto Saxophonist, just left the Service; smart appearance; good reader. Mr. R. AITKEN, Jun., 31, Norcot-road, Tilehurst, Reading, Berks.

WANTED Known, lady Saxophonist (E flat and C Tenor), summer engt.; seaside pref.; good tone and reader; no reasonable offer refused. OLIVE TREVOR, 11, Nevern-place, Earl's-court. Western 2559.

WANTED Known, Sax., E flat Alto (low pitch), wants 2 weeks' engt. seaside dance band, July 4 to 18. State terms. 14a, Dorset-mansions, Lillie-road, Fulham.

WANTED Known, HARRY WEEKES, after 4th successful season with the Optimists, is now open for summer engagement; sax. and banjo; good refs.; good showman; good offers. Iffley, Oxford

WANTED Known.
Lady Saxophonist and Lady Trumpeter
Desire summer engagement,
Together or separately.
Sight readers.
Young and smart appearance.
All particulars—
100, Bank-road,
Bootle,
Liverpool.

WANTED Known, W. LETTERBOROUGH, Saxophonist (Alto and C Mel.), double Violin (late of Harry Day's Productions, Palace, Douglas, etc.), at liberty May 11; in or out of town. 40, Water-lane, Brixton, S.W.2.

WANTED Known, Sax. E flat Alto (low pitch), now free for evening engagements London; would join good band or do odd nights; good reader. 14a, Dorset Mansions, Lillie-road, Fulham.

WANTED, engagement by Saxophonist (E flat alto), young (22) and smart. THOS. LAW, 126, Blake-street, Barrow.

WANTED by E flat Alto Sax., dance engagement. P. S., 55, Millbrook-road, Brixton, S.W. 9.

WANTED, engagement by reliable Jazz Trumpeter.
LEE, Palace, East Ham.

WANTED, engagement by good Trumpet Player. J. BALLON, 23, Cedar-road, Cricklewood, N.W. 2.

WANTED, engagement, Dance Business, odd evenings or permanency, Cornet and Trumpet. Address, C. Sharp, 54, Balcombe-street, Marylebone, N.W. 1.

WANTED, engagement by reliable Jazz Trumpeter.
LEE, Queen's, Poplar.
Monday, 106, Cemetery-road, Leeds.

WANTED Known, Cornet and Trumpet desires engt. for summer only; seaside preferred; young; expd any business. COOK, "Futurist," Birmingham.

WANTED, engagement by real Solo Cornet, absolutely first-class experiences. Address, CORNET, 90, St. Olaf's-road, Fulham.

WANTED, engagement by Solo Cornet, exp. opera, variety, etc.; season or permanent; good refs. FRED BUTLER, Sunnyside, Shilton, Coventry.

WANTED Known, Trombone, combine 'Cello, vacant May 9; any bus., anywhere. Write, W. HULSE, 74, Rensburg-road, Walthamstow, E.17.

WANTED, engt. by expd. Trombone, any bus.; also Bombardon or Euph. T. GOWER, 153, Lillie-road, Fulham.

WANTED, engagement by Solo Organist-Pianist; permanent or deputy; long cinema experience; used to large organ; audition willingly. ORGANIST, 80, Queen's-road, New Malden.

WANTED Known, Orches. Organiste disengaged (not pipe); expd.; or relief Pianiste, dances, variety, concert party. 119, Bedford-rd., Clapham.

WANTED, Deputy Work, Solo and Orch. Pipe Organ and Pianist; high class. ARTHUR DAVIES, 46, Adelaide-road, Brockley, S.E.

WANTED, an engagement by first-class Organist (Mustel). Letters only to ORGANIST, 63, Wilton-road, Victoria.

WANTED, engt. by Organist (Orch., Mustel, Reed, and Pipe) and Pianist (Solo and Orch), gent., young, thorough cinema exp.; read other band parts.
Vacant through change of management. ELLIOTT, 35, Florence-road, N. 4.

MUSICIANS' WANTS.

WANTED, engagement by Orchestral Organist, thoroughly experienced, read anything; terms reasonable. Box 751, "The Era."

WANTED Known, Class Mustel Organist and Pianist at liberty 11th; 4,000 orch. library, smart picking up, all woodwind cues, fully efficient in big clarinette, oboe, and cornet solos. Transposition (clarinette 2-note barred) taken easily; present giving quarter-hour recital on two-manual Mustel, publicly advertised; Wales or Midlands preferred.
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WANTED, engagement by Trombonist, competent and reliable. HIBBS, 234, Knutsford-road, Warrington.

WANTED, by RON GRAY, Syncopated Dance Pianist; good owers for evenings; supply first-class band if required; young, smart, vocalist; good liby. Gerrard 4947. 3, Park-av., Bounds Green-road, N.22.

WANTED, engt. by Pianist; dance, hotel, café; vocalist and showman; odd dates or perm. H. A. S., 421, Wightman-road, Hornsey, N. 8.

WANTED Known, at liberty Whitsun, good solo cinema Pianiste, also exper. drama and var.; near London preferred. Letters only (forwarded) MISS DOUGLAS, 74, Osbaldeston-road, Stoke Newington, N.16.

WANTED, engt. by lady Pianiste and 'Celliste, café; own library; seaside preferred. H. and E., 26, Metal street, Cardiff.

WANTED, by thoro, ex. Orch. Pianiste, engt. for Sundays, cinema, etc. A., 36, Albany-road, Ealing, W.13.

WANTED, engt. by Pianist for cinema exp.; mod. salary acc. MARCHANT, 2, Selhurst-road, S. Norwood, S.E.25.

WANTED Known, Pianiste desires practice with Violinist and 'Cellist for mutual benefit; view to engs. in cinema, etc. MISS WOLLEN, 68, Mitcham-lane, Streatham, S.W.

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WANTED, by Orchestral Pianist with extensive experience, deputising, evenings only; any bus. n., 129, Belgrave-road, Walthamstow, E.17.

WANTED, by Solo Pic. Piano-Organ (gent.). 23, Worthington-street, Whitchurch, Salop. Any dis.

WANTED Known, exp. lady Pianist at liberty for deputising; ex. refs.; cinema or café. 'Phone Paddington 7436. Box 759, "The Era."

WANTED Known, first-class Pianist at liberty; ex. sight-reader; deputising or any bus.—A. B., 63, Doddington-grove, Kennington, S.E.17.

WANTED Known, first-class Orchestral Pianiste at liberty for Sunday evenings, also afternoons; cinema or café work. GRIFFITHS, 49, Drayton Gardens, West Ealing.

WANTED, engt. by exp Orchestral Pianiste (A.R.C.M.), excellent reader; in or near London.
M., 16, Finsbury Park-road, N. 4.

WANTED, engt., exp. Orchestral Pianist; library, good mezzo voice. MISS E., 163, Trentham-street, S.W. 18.

WANTED Known, Pianiste, Accompanist, and Coach, A.R.C.M., requires work in London; splendid reader; coaches light operas, etc. Miss EVETTS, 3, Clifton Gardens, W. 9.

WANTED, engt. by MURIEL MARSH, brilliant solo concert Pianiste; at liberty Aug. and Sept.; pavilions, concert parties, hotels, cinemas. Write, C/o Cranes, Hanover-street, Liverpool.

WANTED, engt., Pianiste, exp. orch. or solo; large library; would deputise. A. B., 72, Sylvan-ave., Wood Green, N. 22.

WANTED, engt. by exp. Orch. Pianiste desiring change; engt. cinema or concert orchestra; good sight reader; ex. refs.
Box 734, "The Era."

WANTED Known, Cinema Relief Pianiste open for perm. or dep.; seaside or town. C., 2, St. Thomas-square, Hackney.

WANTED by Orchestral Pianist (gent.), engagement; free to deputise for a few weeks; good player and good reader. Box 752, "The Era."

WANTED, engt. by thoroughly experienced orch. Pianiste; perm. or dep; excellent library. 53, Addiscombe Court-road, East Croydon.

WANTED, engt. or dep. by first class Relief Pianist. L.J., 233, Morland-road, E. Croydon. 'Phone: Addiscombe 1474.

WANTED Known, expd. Relief Pianiste, good soloist, disengaged. PIANISTE, 37, Canonbury-sq., N.1.

WANTED, engt. by a first-class Pianiste, orch. and solo. L. C., Pianiste, 9, Duchess-street, W.1.

WANTED, by brilliant Orch. Pianiste and Accomp., now eng. London, summer (seaside) engt; hotel pref.; 10 years all branches; straight and dance; young; smart dresses. Box 766, "The Era."

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WANTED, by experienced lady, Relief Pianist engagement, London. 72, Harlesden Gardens, Harlesden, N.W. 10.

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MUSICIANS' WANTS.

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WANTED, engts. by well-known Banjoist; would deputise; thor. and reliable; can supply famous "All Stars Dance Orchestra." JOE, 49, Hawstead-road, Catford, S.E. 6. Lee Green 1327.

WANTED, engt. by Banjo Tenor and Banjoline; life plectra performer; sight and memorise; series or single dates. BANJO, 159, Lupus-st., Victoria, S.W.1.

WANTED, by Tenor Banjoist, has week nights vacant; Saturdays free after June 13. Open for summer contract, seaside or town.
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WANTED, by Tenor Banjoist, evening engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED, engt. by Banjo Tenor or G Double Violin; any bus.; good library. 155, Sumatra-road, West Hampstead.

WANTED, by smart, young Dance-Banjo, good reader, eng.; go anywhere. BANJO, 52a, Dornton-road, Balham, S.W.

WANTED, engt. by Banjo-Voc., Dance, Concert, etc., seaside; good exp. J. BARCLAY, 7, Kingsley-place, Stanford-road, Kensington, W.

WANTED Known, Dance Banjoist at liberty, tenor and long arm; full chords and great rhythm; doubling alto sax. Cheery appearance and personality; memorise latest numbers; terms right. BRYCE, 145, High Holborn, W.C. 1. 'Phone: Museum 5187.

WANTED, engt. by Lady Banjoliniste, in Dance Band. M.E., 19, Offley-road, S.W. 9.

WANTED, engagement by exp. Drummer and Tympanist, exp. in all branches: Varieties and Pictures preferred. G. P., 57, South Market-rd., Great Yarmouth.

WANTED Known, Lady Jazz Drummer, all effects, good Vocaliste, wants odd engagements or deputising, evenings. 'Phone, Park 7118.

WANTED by smart young Double Drummer, summer engt. or long revue contract; tymps., bells, and effects; good refs., photo., M.U. Apply J. BEAUMONT, 191, Glodwick-road, Oldham, Lancs.

WANTED Known, engagement by tip-top Singing Drummer; young, first-class in everything, from appearance to kit; tour, dance, or café, home or abroad; terms, £6. Box 767, "The Era."

WANTED, engt., summer season, ladies' Tympaniste and Drummer. Clarinettiste, first-class exp. M. S., 5, Tannsfeld-road, Sydenham, S.E.26.

WANTED Known. Smart young Dance Drummer, expd., seeks summer engts.; go anywhere. DRUMMER, 12, Plevna-road, South Tottenham, N.15.

WANTED, engagements by Dance Drummer; would deputise. CLARK, 48, Limes Avenue, New Southgate, N. 11. 'Phone, Holborn 2622.

WANTED, odd engts., any time day or night (50 miles radius London), by first-rate Dance Drummer; good showman, voice, and time; own car; deputise. DRUMMER, 243, St. Albans-road, Watford.

WANTED Known, lady Drummer and Tympanist at liberty for odd engts.; London only; would deputise; only best work entertained. Box 727, "The Era."

WANTED, by expd. lady Dance Drummer, odd engts.; would deputise; London only. Box 726, "The Era."

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WANTED, summer engt. by fully expd. Drummer and Tympanist; straight or dance; seaside preferred. Audition willingly. Good offers. Box 716, "The Era."

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Variety, Military, etc.
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WANTED, engt. by young, smart Drummer, 3 years' experience touring revue and dance game; up-to-date kit; offers invited. Wire or write, RICHARDSON, 107, Islington, Liverpool.

WANTED Known, Trumpeter, Banjoist, and Drummer open for first-class engagement, anywhere; first-class men, good appearance, and an acquisition to any band. All inquiries to 28, Ironmonger-row, London, E.C. 1.

WANTED, engts. for summer season by Real Live Ladies' Band (male drummer); straight or jazz; perfect time, young, good appearance and dress; hotel, café, or dance hall, anywhere; in meantime open for odd nights, house parties, etc.; own car, so no transport troubles. Good Agent wanted. Box 692, "The Era."

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THE SYNCOPATED HARMONY FOUR
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Engagements include:—
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WANTED, by the Nora Freeley Dance Trio (and straight), engagements for dances, masonics, and socials; vacant Whitsun. All coms. to Manager, ALFRED REYNOLDS, 35, Clapton-common, E. 5. 'Phone: Clissold 2084.

WANTED, by the Nora Freeley Bands, summer engts. anywhere; hotels, cafés, stores, etc.; recognised artists. All coms., ALFRED REYNOLDS, 35, Clapton-common, E.5. Clissold 2084.

WANTED, café engt. for Trio (V.C.P.); South Coast preferred; library. PIANIST, 97, Louisville-road, London, S.W.17.

MUSICIANS' WANTS.

WANTED Known,
VERNON'S VERSATILE BANDS.
Comprising combined Instrumentalists and Vocalists, for Dances, Balls, Banquets, Parties, Masonics, etc., for all occasions and to suit all pockets and conditions. Apply DIRECTOR, 50, Holland-road, W. 14. Offers invited.

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SYNCOPATED MELODY QUARTETTE.
Can be heard Hampstead Town Hall, any Saturday (third season).
Open for summer contract.
London and Suburbs.
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The Astor Band, Finsbury Park Palais.
The Chequers, Tottenham Palais.
The Savanah Orchestra, Nottingham Palais.
The Paramount Orchestra, Regent Palace Hotel.
London Symphony Band, Limerick Palais.
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"THE SWALLOW"

At the Everyman.

Play in Three Acts by Viola Tree. Presented at the Everyman Theatre on Wednesday, May 7, 1925.

The Hon. Dilys Hope-Surbiton ..... Barbara Tallerman
Lady Surbiton ..... Margaret Carter
John Shattering ..... Basil Loder
Warwick ..... Phyllis Morris
Siddons ..... Peggy Carter
Lord Surbiton ..... A. Scott-Gatty
Joseph Elwes ..... Tristan Rawson
Mary Elwes ..... Hilda Moore
Doctor Murray Gerber ..... George Elton
Simon Dianti ..... Leslie Banks
Nannie ..... Margaret Yarde
Emma ..... Una Venning
Gilda ..... Audrey Carten
Mario ..... Eric Lugg
Cesare ..... Reginald Gardiner
Rossi ..... William Kendall
A Fascist Leader ..... A. Bettini
Clock Winder ..... Victor H. Leslie

Miss Viola Tree's play, produced before a distinguished audience at the Everyman Theatre, on Wednesday, opened in a flood of golf-talk at a house at Sunningdale, on an autumn afternoon. At that season of the year the swallows get restless and begin to think of the sunshine of the South. Likewise Mary Elwes, surrounded by her sporting relations, who talked of nothing but slicing their drive at the seventh and landing in the bunker at the thirteenth, and married to a husband who was steady if unexciting, found life chilly and distinctly autumnal. There were unexplored depths in her, and a capacity for passion that were never likely to be sounded in this uneventful milieu. So she accepted the invitation of another bird of passage, a picturesque young Anglo-Italian named Simon Dianti, and flew away to Venice. After a few passionate months she found that she shared Simon's affection with the Fascist movement and an attractive young adherent, an old love named Gilda. Like the true philanderer, Simon tells her that he can love them both, and just as Mary is preparing to go away, her lover is shot in a political riot in the streets and is brought in to die in her arms. So in the spring she returns to Sunningdale and finds her husband exasperatingly sympathetic. In a renewal of golf-terms she determines to try again, and even, pathetically, to take an interest in her relations' handicaps!

What interest there is in the play lies in the character of Mary, for the others are too slightly sketched in to carry much weight. Despite her thirty years she is depicted as a rather naive woman with an intense desire for expression. She is a distinct nuisance in a conventional county family with sporting habits, and it was a cruel fate that married her to a dull creature like Elwes. She was sufficiently unsophisticated to imagine that what her rather tawdry Dianti had to offer was romance, although there is a suggestion that she found in this shallow, volatile creature something that did satisfy her desire for a fine passion. No doubt a baby, or a job of work, would have served as well! Mary had nothing to do—and, for the sake of her own peace of mind and that of the others of the family, we hope that she takes up golf—or infant welfare work!—seriously before the autumn comes round again.

Miss Hilda Moore was exceedingly good in the part, especially in the first and last acts. She suggested to perfection the almost child-like quality of the woman who realises for the first time that she is missing something in life, and in the end there was a touch of tenderness and beauty in her endeavour to pick up the threads of the common round at Sunningdale. Mr. Leslie Banks tried to infuse some life into the part of the young Anglo-Italian, and Mr. Tristran Rawson had a thankless task as the husband. Miss Audrey Carten's Gilda had a certain picturesque intensity to recommend it, and certain of the golf enthusiasts were characteristically handled by Mr. A. Scott-Gatty, Mr. Basil Lodes, and Miss Barbara Tallerman. Mr. George Elton had little to do, and did it sincerely and well, as a wise old doctor. Mr. Eric Lugg was excellent as an impassioned Fascist leader, and Miss Margaret Yarde was delightful in the small part of Mary's faithful nurse.

(*Continued from following column.*)
was noticeable for the charming miming by Miss Kyra Alanova, a fascinating Princess, and Mr. Kim Peacock. The play was produced by Mr. Winthorp Ames, and it was enthusiastically received on the opening night.

At the Pavilion, SOUTHPORT, 18 Arthur Bradford's revue, "Star Shells," in 14 bursts, with Ernie Preston, Edna Payne, Rita Hawke, Yvette York, Ray Sarle, Desmond Kelvin, Sid Bunarde, Albert Copeland, Alfred Bransworth, and the famous High Steppers.

"BEGGAR ON HORSEBACK"

At the Queen's.

A Play, in Two Parts, by George S. Kaufman and Marc Connelly, music by Deems Taylor. Presented by Alfred Butt at the Queen's Theatre, on May 7.

Dr. Albert Rice ... Frederick Lloyd
Cynthia Mason ..... Dorothy Tetley
Neil McRae ..... A. E. Matthews
Mr. Cady ..... Martin Adeson
Mrs. Cady ..... Laura Smithson
Caldys Cady ..... Olive Sloane
Homer Cady ..... Eric Maturin
A Butler ..... J. C. K. Harbord
Jerry ..... W. D. Fazan
Check Boy ..... W. Ashley Sinclair
A Business Man ... Charles Denman
Miss Hey ..... Norah Howard
Miss You ..... Doris Scott
A Waiter ..... Robert Easton
A Dancing Teacher ..... H. H. Matthews
A Reporter ..... T. Duff
A Juror ..... W. Hyde White
A Sightseer ..... W. G. Mann
A Novelist ..... Alick Crane
A Song Writer ..... L. Mitchell
An Artist ..... Alban Blakelock
A Poet ..... John Wyse
The Pantomime during Part II.
H.S.H. the Crown Prince of Zanadu ..... Kim Peacock
H.S.H. the Crown Princess of Zanadu ..... Kyra Alanova
First Lady-in-Waiting ..... Norah Howard
First Lord of the Bedchamber ..... Lewis Broughton
A Lamplighter ..... Gerard Barton
A Policeman ..... W. D. Fazan
Cæsar and Pompey ..... Maudie Bell / Mimi Hughes

There have been many dreams on the stage, but rarely has there been a stranger one than the dream that forms the principal part of "Beggar on Horseback," the American fantasy that was produced at the Queen's on Thursday night. The dream is stranger probably because it is truer. All the fears and forebodings of a tired brain are vividly distorted and presented in an expressionistic fashion to the audience. They are wildly exaggerated, and yet all the time they retain their likeness to facts, amusingly, terribly, recognisably true.

Neil McCrae is the dreamer. He is a young composer who is in love with the nice girl in the next apartment, but neither of them has money, so he succumbs to the temptation of proposing to the daughter of a rich, vulgar millionaire. It will give him leisure for his great symphony and time to work on his pantomime play. Then he falls asleep.

The bridal party, with a jazz wedding march, come out through the stalls, he is married and taken to the splendid red and marble palace that is to be his new home. There are Mamma, with her endless talk, Pappa, with his eternal business and his golf, and all the other relations. Footmen by the score, jazz bands and radio sets and telephones,—but all he wants is quiet for his work. He is taken into partnership and there is a most amusing burlesque of a Board meeting in which Neil makes a speech on the lines of "From Log Cabin," his guide takes him to restaurants and dance-halls, but he wants to get on with his music. Eventually, maddened by the whirl of "pleasure" he kills his wife and her relations. This sounds grim, but the slaying has all the far-away quality of the Arabian Nights.

As soon as the crime is committed the news is circulated throughout the theatre by "The Morning-Evening," and in the second act we take part in the trial. Neil has been thinking of his pantomime music and, with the inconsequence of dreams, the trial has the air of a performance at a theatre in which the jury sit in the stalls and the judge is "featured" on the play-bills. After the usual evidence the case is shifted to a higher court, and it is decided that Neil's music shall be the test of whether he be allowed to go free. Then follows the pantomime, an exquisite, delicate ballet, with some beautiful music. It is condemned as highbrow by gramophones from the stalls, so Neil's punishment is a life-long sentence in the Art factory. There he is found behind bars turning out sentimental tunes to order until he is relieved by the Night-shift! In despair he chooses death, and as the spectacular sword is about to fall he wakes up. It is a dream and Cynthia, the girl he loves, is there and we leave them dreaming, this time together in a cottage in the country.

"Beggar on Horseback" is, of course, a very original satire on modern conditions in America, told in the manner of the expressionist dramatists. The millionaire, the vulgarity of riches, the absurd ritual of big business, the excitement and whirl of pleasure and the flaunting shallowness of the music and art of to-day are pitilessly and very amusingly exposed. The stage management of the play is a work of art in itself, and the scenes change with the rapidity of a kaleidescope. It is a highly picturesque production, and probably the most original dramatic work that we have had from America. The ballet is a trifle too long, although the music for that and throughout the play is delightful.

Mr. A. E. Matthews, as Neil, is on the stage practically the whole time, and his acting was extraordinarily good. Miss Olive Sloane caught the gaucheries of the American girl to a nicety, and a charming Cynthia was seen in Miss Dorothy Tetley. Mr. Martin Adcross and Miss Laura Smithson hit off the American parent splendidly, and other principal parts were capitally taken by Mr. Frederick Lloyd and Mr. Eric Maturin. In fact the whole company entered thoroughly into the spirit of the fantasy of the play. The ballet

(*Continued in preceding column.*)

FROCKS AND FANCIES.

The Great Silk Question—Flowers that Bloom of Organdi—And All About the New Organdi—Delysia's Pink—The Newest Green—Reflections On Corsets—And Have You Seen the New Chains?

Silk undies, silk stockings, silk ribbons—we who have not purses like a bottomless well see them fading into the distance! Will it be a return to lawn and lace for undies and wool for frocks? If so, it will mean a tremendous revolution in the fashions during the next season or two. It can't be possible for us to stand where we are, for no frocks could get shorter or sparser, and certainly fewer underclothes would mean none at all!

Organdie.

I have a sneaking feeling that it will be wool and cotton. Already organdie frocks are being shown in tremendous quantities in the hope that Ascot and Goodwood and Henley will be really summer functions with a temperature of 80 in the shade or so. It was at Francois Duret's that I saw the loveliest organdie flowers trimming frocks and hats. Roses in various shades of pink organdie, perfect waterlilies, poppies, and similar flowers, are quite wonderfully made in this muslin.

By the Yard.

It is now possible to buy little pipings and that quaint little peaked trimming which always looks so sweet on the organdies, and which were reasons why organdie dresses were always so expensive. This work had to be made by hand and exquisitely sewn—hence the prohibitive price. You can get the most marvellous range of colours in this muslin, and I hear that manufacturers have now solved the difficulty of putting an uncrushable organdie upon the market, and this year's batch of material will not crease the first time it is worn.

Turbans for Brides.

With May here, weddings are few and far between, although some brave brides defy superstition and trip as merrily to the altar on a May morning as they would to a village carnival. The newest notion in bridal headgear is the turban made of lace, with the veil hanging down in Eastern fashion like some Oriental beauty's yashmak, although, of course, the face in this case is left uncovered. A Scottish bride wore this the other day, but I see possibilities in it for those who would eschew the regulation orange chaplet, the Russian headdress, or the more or less ordinary fillet of orange flowers or embroidered bands.

For the Tailor-made.

If you wear a mannish top-coat—and who does not these days?—you must leave the top button undone. This is a sort of "unwritten law" of good style in dressing which smart women are following rigorously. At the real serious race meetings the "undone-top-button fashion" is universal amongst those who know.

Delicious Delysia.

Of course, I'm pro-Delysia, and always have been. And I prophesy that more people than ever will be wearing what I call the "Weary Rose Pink"—although I believe it is called Bois du Rose in dress designers' circles—after seeing her travelling costume in the coupé scene! The new Pavilion revue is a perfect riot of colour, but doesn't give much help to the modern woman.

At Murray's.

Murray's at Maidenhead reopened for the season last week—not a particularly good day for the river; but who cared? Carload after carload of gay folk came whizzing down the Great West Road into the path of the setting sun to discharge into the oaken lounge and sample the Bamboula cocktail before dining and dancing until it was time to sup and drive back again. And some very pretty frocks were disclosed when once wraps were discarded—dozens of lace ones: metallic lace does not crush easily, you see—and several georgettes of the rainbow order.

Wig Notions.

Willie Clarkson was there, dancing with his wonted energy, and with a word for my private ear about the new wigs from Paris—some of jet, he says, and others of tiny iridescent beads to replace the silken wigs of the moment.

Frocks for "The Signal."

Hilda Bayley had two delightful little frocks for "The Signal" that good-looking Martin Lewis and she appear in at the Strand. She doesn't need "slimming," but her evening frock would give the right outline to anyone—two tapering insets of silver lace at the side of the green georgette, with its flaring godet skirt, giving the fade-away effect. Her travelling coat of China-tea colour had a small collar with a touch of rose about it.

Corsets.

We are all going back to corsets. Don't ask me why, except that the new corsets and the corset parades and lectures and advertisements have their effect upon weak-minded woman! Some of the new corsets, too, are so lovely to look upon that even if they were uncomfortable—and they seldom are in these days—we should probably fall for them. Just as "man embraces woman," so the term "corset" embraces the corselet, or the combinaire, or the corslo—that wonderful invention of the clever corset buyer at Debenham and Freebody's, which is a corset and a brassiere and a cami-knicker all in one if you wish it! If only women would be wise and get fitted with their "Constrictor," instead of buying haphazard, there would be fewer "middle-aged spreads," but few of them will take the trouble.

The New Chains.

I thought it would not be long before we got some successor to the glass bangles of last season—and I was right, as usual! Every woman who wishes to be smart now wears long chains of gleaming colour all of tiny beads. They are made of white metal and then dipped in colour, and the results are most attractive. To have sets for every frock will be the right thing for a while—until the craze has spread to the kitchen! There are bracelets to match, light and flexible and amusing.

Just a Hint.

Fulness to the front! That is the coming cry in the dressmakers' world, and I thought Miss Hilda Moore's lovely Desirée suit in "The Swallow" a good example of how we are being trained in this direction. It was of pink-flecked Donegal tweed, the long coat lined with shrimp pink, and the skirt with an inverted centre pleat in front. This was worn with a long straight pink jumper. Another of her frocks is the true Madonna blue with a straight coat, giving, somehow, a cloak effect with long scarre ends thrown over the shoulder—also a Desirée model.

"PROFESSOR TRING'S EXPERIMENT."

A Play in 4 Acts by Ralfe Davies, Produced at the Ambassador's Theatre, Southend, on April 27.

Professor Tring ..... H. Hodgson Bentley
George Winbough ..... Sidney Scott
Dean Brown ..... Harold Young
Father Alban ..... William Aldous
Geoffrey Broadlock ..... Campbell Fletcher
Joe, a countryman ... Ralfe Davies
Detective ..... Clifton James
Policeman ..... Fred Pickering
Kathleen West ..... Dorothy Neave
Lady Filstone... Josephine Middleton
Sylvia ..... Margot Lister
Saunders ..... Dorothy Arnold

The play produced by H. Hodgson Bentley.

Professor Tring is a fanatical scientist, and in addition, a crank and a charlatan. His experiment consists of changing the state and calling of "his witnesses" without altering their nature or mentality. Enraged by the scepticism of his well-to-do auditors, he wills them to poverty, privation, and suffering. Incidentally he deteriorates into a half-witted almanac-seller and his victims keep an East-end pawnshop and work in the lowest strata of Society, subject to all the hardships and violence of their class. This transition in the second act is very well indicated. Just in the nick of time, all are re-converted to their former status, all except one girl, of finer calibre than the others, who decides to remain as she is and work for the salvation of the poor and degraded. When at length she comes to heel and repents her hasty decision, the Professor is dead and she has changed her mind too late. The Southend Repertory Company at the Ambassadors Theatre handled their material very skilfully. Mr. H. Hodgson Bentley gave a forceful and intense impersonation of the science-obsessed Professor Tring, pathetic and fearful by turns. Miss Dorothy Neave displayed great emotional ability and grip of character as Kathleen. Mr. Harold Young was excellent as the suave diplomatic Dean Brown, and Miss Josephine Middleton as Lady Filstone, and her debased prototype Becky, contributes an admirable performance. Other parts are well played by Mr. Sidney Scott as the pyramidal prig George Winbaugh, Mr. Campbell Fletcher as the crook, Miss Margot Lister as Sylvia, and the author as Joe. The piece was well produced and very well received.

"BROWN SUGAR"

At the Grand, Fulham.

Mr. Stanley Ravenscroft's principal company is here in the light comedy "Brown Sugar," by Lady (Arthur) Lever. Mr. Ravenscroft scores a distinct success by his clever rendition of the Earl of Knightsbridge, and the title role is one no one could fill better than Miss Elizabeth Brunton. Her acting well deserved the appreciation it received. Mr. Alfred Kennedy gives a capital interpretation of the chivalrous husband "Lord Sloan," and Miss Adrienne Yates makes a clever study of the vindictive cousin Lady Honoria Nesbitt. Miss Clara Widdicombe is a stately Countess of Knightsbridge, and Leslie Handford is amusing as the Hon. Archibald, whilst Miss Collette Beaumont acts with distinction in the dual roles of Mrs. Cunningham and Gibson. Mr. O. Powis Griffiths cleverly acts the part of the proprietor of the Palladrome. The Crobie Carruthers of Mr. James E. Mills is a masterly performance, and Mr. Sammy Freeland is good as Johnson.

"ON WITH THE DANCE"

At the Pavilion.

A Revue, with book and lyrics by Noel Coward and music by Philip Braham and Noel Coward; staged by Frank Collins, and presented by Charles B. Cochran at the London Pavilion on Thursday, April 30.

Mr. Cochran's new production is a revue in the truest sense of the word—a revue of dancing. It is a survey of the Dance during the last forty years or so, from the high-kicking quadrille of the Moulin Rouge in 1888 to the last word in the vortex of movement as presented by M. Leonide Massine in the extremely interesting criticism of modern life, a ballet called "Crescendo." Rarely, we imagine, has there been seen on one stage such a wonderful collection of dancers. The range is extraordinary. There is a touch of the exquisite grace of "Les Sylphides," a naïve Pas de Quatre from the Gaiety of thirty odd years ago, waltzes and fox-trots of to-day, acrobatic dances, a strangely beautiful, slow, and sensuous serpent dance by Miss Amelia Allen, and some neat step dancing by Mr. Max Rivers and the Trocadero Four. The Pavilion just now is really a shrine, and Terpsichore is the goddess. Her devotees will lay their tributes at her feet for months to come.

One of the most ambitious things in the revue is a Hogarth ballet, appropriately called "The Rake," which is set and costumed with great faithfulness by Mr. William Nicholson. It is an orgy of voluptuous movement, with a little negro Cupid and some queer symbolic figures, besides the familiar Hogarthian characters, which finishes up in a whirl of excitement and passion. Mr. Leonide Massine (who arranged the ballet) and Miss Eleanora Marra are especially good in "The Rake." The colour of "A Hungarian Wedding" is rich and beautiful, and in this scena Imre Magyari and his Tzigane Orchestra, with their haunting Hungarian music, are featured.

As we have suggested and as the title of the show promises, the Dance is the thing, and the company gets on with it most of the evening. Mr. Noel Coward's contributions are hardly up to his usual standard. In "The Poor Little Rich Girl" he appears to take his own sort of plays rather seriously. The characters are recognisably like those in "Spring Cleaning," and there is a very moral song at the end for Delysia, who, as the Lady's Maid, is trying to keep her young mistress out of the "vortex." The most comical thing in the revue is the Vicarage Garden Party on the lines of a musical comedy, with Miss Hermione Baddeley giving a clever and cruel burlesque of Nellie, the heroine, and Mr. Ernest Thesiger and Mr. Douglas Byng, as two clergymen, singing the funniest number of the evening. This was a good idea which was well taken up by the whole company. Mr. Ernest Thesiger and Mr. Douglas Byng earlier in the programme work hard to make fun out of an indifferent sketch in which two elderly ladies undress before the audience. This might be omitted, and there is not much point about keeping in "Travelling Light," in which a young woman is made tipsy on champagne by her travelling companion in a train, although the sketch was acted with a good deal of finesse by Delysia and Mr. Nigel Bruce. "Class" is mainly noteworthy because it gave Miss Hermione Baddeley her best opportunity in the revue.

It may seem ungracious to murmur complaints about a show that is so beautifully and satisfactorily set and so perfectly cast, but we should like to have had more of Mdlle. Delysia. She makes her sparkling personality felt whenever she appears, and gives a capital idea of Vanoni singing "Georgie" at the Empire in 1890; in "First Love" she is amusing with Mr. Lance Lister, who plays a schoolboy who is in love with her; and there is a good number for her in "That Means Nothing to Me." Mrs. Ernest Thesiger, Mr. Nigel Bruce, Miss Violet Gould, Mr. Lance Lister, Miss Betty Shale, and, of course, Miss Baddeley, make the most of their opportunities in the sketches. In the dancing scenes it is more difficult to mention names of artistes, for there is such a galaxy of talent and all are so good. Above all there is Massine, excellent throughout, and particularly so in the dances in which he portrays the curious angular, jerky tendencies of the modern dance. There is a charming little dance given by Mr. Albert Zapp, Miss Josephine Head, and Miss Laurie Devine, with Miss Enid Hudson as a whirling violiniste; and one recalls with pleasure the work of Miss Greta Fayne, Mr. Richard Dolman, and Pat and Terry Kendall. The last-named duo was particularly applauded for their fresh and lightfooted contribution. A decidedly original note was struck by Mr. Percy Val in an extraordinary eccentric dance, and the two quartettes who give the Gaiety and Moulin Rouge dances were excellent. Finally, a word of praise is certainly due to the Sterling Saxophone Four, who help the dance along considerably in one or two of the scenes.

The Pavilion Orchestra is well conducted by Mr. J. B. Hastings, and Mr. Cochran can be congratulated upon one of the best shows in his career.

FROM THE PROVINCES.

At the CANNOCK Hippodrome, under the management of Mr. T. E. Lyons, an agreeable entertainment is provided by "Merriment of 1925." Song, dancing, and comedy are the principal ingredients of a popular programme, which is being well received by full houses. Wally Beadle, comedian, has an excellent reception, and others contributing to the success achieved are Molly Udal, Doris Hurley, Four Desmonds, Ivy Johnson, Charles Wilbur, and Ernest Hinton.

At DEVONPORT Hippodrome Sidney Burns's revue, "Peace and Joy," is booked. Harry Dent takes the leading part, and is a great attraction. Hyde and Cody also are responsible for much of the success, and others occupying leading rôles are Herbert Franklyn, Harold Lester, Fiona Folds, Nell Calvert, Peggy James, and Louis Elashavitch and Isna Roselli.

At the King's, DUNDEE, is "Little Nellie Kelly," presented by Robert Courtneidge's Co. In the name-part Phyllis Harding acts, sings, and dances with charm; Reginald Purdell as the young millionaire Jack Lloyd makes a light-hearted lover; and as his rival Jerry Conroy, Arthur Brander displays a pleasing voice. As the millionaire's aunt Madge Haines is excellent; George McCluskie is capital as the rollicking policeman Capt. John Kelly; Babs Farren as Marie, and Arthur J. Carside as Harold Westcott are a lively couple, whose singing and dancing make a hit; Edwin Henderson is an amusing detective, and Hugh Reading gives a clever impersonation of the excitable Frenchman. The speciality dances by the Sisters Helliwell, Edith Weyman, and Dillon and Du-Marte are well received, while the work of the chorus is deserving of special praise. The scenery and costumes are superb. "One Law for Both" is presented at the Victoria by the Beric Hammersleigh Repertory Co., and is proving a strong attraction. Beric Hammersleigh as Jack Kingsley plays with admirable ease and histrionic ability; Joan Carrington's Marjorie Drew is an excellent piece of acting; Constance Glenabyn handles the rôle of Colima Durando with a realistic touch; F. Payne-Palmer as Mr. Kingsley, Garth Myers as Mortimer Gload, Lucie Saxon as Ethel Gload, and Anton Lewis as Jacob Parras, all submit sound performances; while good work is also contributed by Walter H. Wilson as Silas Turnbull. Ethel Ward as Mamie Atwood, and Dawson Howard as Snidd Proll. At the Queen's, Herbert Mansfield's Repertory Co. give a clever and finished performance of "Facing the Music," the acting of Herbert Mansfield and Jayne Grey in the leading parts evoking the heartiest enthusiasm. Starring at the Princess's is the Great Como, assisted by Miss Costick and Co., in an elaborate mystery act. La Scala programme includes "In Every Woman's Life," a brilliant production, and Fay Compton and Stewart Rome in "The Eleventh Commandment." "Rupert of Hentzau," featuring Elaine Hammerstein and Bert Lytell, is at the Kinnaird; and the Palace attractions are "The Family Secret" and "We Women."

At the Theatre Royal, DEWSBURY, the Alfred Denville Stock Company continue to have a successful season. They are this week reviving the play, "Temptation," by Miss Gladys Hasting Walton, the leading parts being played by Miss Lillian Fern and Mr. Wilfrid Lawson. At the Empire Ruby Kimberley and Jack Tully present the revue, "Queen of the Cabaret." The comedy is wholesome, the singing and dancing splendid, and a capital cast includes Betty de Jay, Roy Buchanan, Lillian Day, Rex Rashley, Trevor Evans, Mollie Millicent, Rees Davies, and the popular comedian, Billy Russell, who keeps his audience in a good humour. Excellent specialities are given by Mme. Miriam's Empire Girls, the Gothic Quartette, and De Jay Sisters and Denise.

At the Royal Hippodrome, DOVER, Turf Productions are submitting the musical comedy revue, "Happy Days." It is excellently sustained throughout the seven scenes, with plenty of mirth in the abounding comedy element, interspersed with many effective vocal specialities. Outstanding amongst these are "Spain," "Twilight," and "Savahnah," the former by Kitty Gee and chorus. The latter number is quite a striking feature by Allan Rochester. Reginald Adair is good as baritone vocalist. His numbers include "Don't Waste Your Tears Over Me," and in duets with Kitty Gee. Stan. G. Pell features with success particularly in the "Tavern Rivals" scene in "Dick Turpin." Philip Mees is effective in all he does; whilst Arthur Turnbull is responsible for much good comedy. Claire Harvey and Hilda Leonard are very pleasing. The Hawaiian scene by the whole company, with ukuleles, is quite a feature, as is "Twilight." The 8 Hazels submit several smart dances; also the Happy-Go-Lucky Girls. At the King's Hall (pictures), James Stewart, the tramp at the piano, is the attraction.

The Wild West Co., Ltd., in "The Hold-Up," appears at the DUDLEY Opera House this week.

At the Devonshire Park Theatre, EASTBOURNE, a new play, "Jazz Marriage," is being produced with an all-star cast, prior to London production. Miss Phyllis Neilson-Terry and London Co. in "Bella Donna," for three nights. At the Pier Theatre Peter Grahame and Alec Brooksbank present "Rosina," "The Cap of Dreams," and "A Pair of Lunatics." At the Hippodrome, Julius Darewski will present "Twinkles," prior to London production.

For the closing week of the present season at the King's, GREENOCK, Sidney Burns presents the revue, "Pranks," for the first time locally. The company includes Rex London, Tony Devigne, Tess O'Conner, Fredk. Granger, Adrian D. Ross, Romani, Pat Williams, Emily Shepherd, the Fourteen Dancing Frolics, and Winnie Goodwin.

"Battling Butler" is amusing audiences at the Hippodrome, GLOUCESTER. Walter Thomas and Bert Bestwick are prominent, the former playing the part of Alf Butler in a most laughable manner. Also noticeable in the cast is Tom Fancourt, who plays in capable style. Jimmie James is also in the bill.

The Pearl Productions are submitting at the Theatre Royal, HEBBURN, the musical and laughable success, "Scotch Budget," full of rich comedy and graceful dancing, with a good cast and strong chorus.

Harry Day's revue, "Events," with Jimmie Leslie and Kitty Colyer in leading parts, is providing a big attraction at the HALIFAX Theatre Royal. The cast also includes Joe Victor, Walter Newman, May Marshall, and Robert Layton, and it is excellently staged. At the Palace Miss West Symes and Mr. Leonard Laurence and their company are presenting "The Fake," in which both the principals are seen to good advantage.

At the Hippodrome, HUDDERSFIELD, is William J. Wilson's musical comedy, "Going Up." As the author Robert Street, R. Barrett Lennard, with a genuine fund of humour, wins well-merited appreciation. Ivy Close makes a vivacious Grace Douglas. Excellent work and graceful dancing come from Gladys Francis as her friend. Clever studies of H. Brown and J. Brook come from Jack Key and George Curzon, and Mr. and Mrs. Douglas find humorous representatives in Arthur Stanley and Claudia Guillot. Other parts are ably played by Stanley Brown and Tony de Lungo. At the Palace Sandy Powell heads the bill and keeps the house laughing. The Beneditti Bros. are responsible for some smart numbers on their violins. Arthur Astill, assisted by Gwen Fontaine, is good in mimicry and ventriloquism. A stirring sketch, "The Borstal Boy," is given by Rex Davis, supported by Gladys Hamer, Fred Binnington, and Chas. Ashton. Eric Gordon's baritone songs are particularly well rendered. O'Brian and Lady are smart tumblers. Clevoner's selections on the concertina are well received.

Seymour Hicks presents "Broadway Jones" at the KEIGHLEY Hippodrome, with Harry Piddock as "Broadway" and John J. Hooker as Bob Wallace. Among the other members of the cast are Miss Joan Kingdon, Miss Ida Mackay, George Bray, Mr. and Mrs. Hagan, and Master A. Turner.

The attraction at the LEICESTER Royal Opera House is a return visit of The Co-Optimists, who are presenting an entertainment that delights the eye and charms the ear. Amongst the artists appearing are Jessie Hitter, Amy Verity, Madge Gregory, Rena Reville, Hay Plumb, Bernard Ansell, John Carrodus, Kevan Bernard, Bryce Wilson, and Neville Marzetti. The Theatre Royal bill of fare is a six-weeks return of Harry Foxwell's Repertory Co., the piece selected for this week being "The Woman Who Did Tell," given by a capable company. At the Palace is an excellent variety bill which includes Wilkie Bard, Fred Duprez, Dave Davis' Swanee Minstrels, Ethel Hook, Nathano Bros., Frank and Vesta, and John Luxton. At the Pavilion, Eclipse Productions present the revue, "Tiddly Winks," in nine scenes, featuring Eric Dudley, Conrad Leyton, Henry Edlin, Harry Loman, Grant Gilbert, Betty Le Broke, Nellie Viccars, while an instrumental novelty is given by Violet Alma and her Pianist.

At the Hippodrome, MARGATE, Fred Groves and Hilda Antony are presenting and appearing in "The Under Dog," Walter Howard's play, supported by a strong company.

At the Grand Opera House, MIDDLESBROUGH, Harry Ray is presenting the musical comedy, "Irene." A good cast includes Billie Dixon, who gives a charming performance of the part of Irene O'Dare, whilst Harry Ray as Madame Lucy is very clever. At the Theatre Royal the popular Millane Stock Company are presenting the powerful Third Degree play, "Find the Woman." At the Empire, Jazon and Montgomery present the musical comedy, "On the Panel," with Tubby Turner as chief comedian. Stewart and Cameron provide a clever and novel musical speciality performance at the Hippodrome. In addition, "The Red Lily," with Ramon Novarro and Enid Bennett in the principal parts, is presented. At the Elite, the film, "Round the World with the Prince of Wales," is being shown.

NORWICH playgoers have shown appreciation of the opportunity of renewing an acquaintance with "Grumpy," and have taken the old man into their hearts, so well is the name part played by Mr. A. Maitland Stapley. Miss Joan Hopkins plays Virginia very sweetly, and excellent work is done by R. V. Sturgess as Mr. Jarvis and by Harry Raymond as the grand-nephew of Grumpy. At the Hippodrome Lilian Low has once again captivated audiences as Lizzie Pickles in "Our Liz," and the love affair of the Tweeny Maid has been followed with deep interest. Burt Murray plays Alf with a rich vein of humour. Henry Wright, Florrie Kelsey, and John Redmond do good work. James Hunter and Henriette de Serris are at the Regent, and the Spring Gardens' season opened with The Rogues, a company which includes an old Norwich favourite in Horace Rose.

"The Melody Box" is paying a welcome return visit to the New, NORTHAMPTON, and is received with as much enthusiasm as was shown on the occasion of its production here in the autumn. Tom Arnold (for Thea Productions) presents the revue and the original cast. Elsie Bower is as charming as ever, and Freddie Forbes is, if anything, more funny. Billie Rutherford is an entertainment in himself, and his various numbers with Elsie Bower are greatly appreciated. Exceptionally clever is the dancing of R. W. Willie, and the singing of Edris Coombes is heard to advantage. Laurence Tiller's Sixteen Dancing Girls put in some capital work, and the Four Wests' harmonising is very good. The cast includes Dorothy Neville, Vernon Drake, Victoria Miller, and Walter Farrance. At the Opera House Dudley Stuart and Allan Drew present "The Way of an Eagle." The play is well mounted, and in the cast are Colin Clive, Dorothy Pringle, C. W. Carleton Crowe, R. Hobson, Wilfred Stevens, Dudley Stuart, Walter Norris, Sylvia Graham, Charles Derwent, Betty Joyce, Evelyn Taylor, Martha Hughes, Jean Ballantyne, Allan Drew, Horace Smith, and Harry Owen.

"On the Dole" is paying a return visit to the Palace, OLDHAM, and is again proving a strong attraction. Albert Burdon had a hearty reception for his amusing comedy. He receives excellent support from Syd. Railton, Douglas Wakefield, and others. Johnny Kavanagh, makes a capital Sally. Vie Vivienne acts and sings in a charming manner, and Ada Leon scores well. The rest of the company and the chorus are very good. "Bulls Eyes" is staged at the Royal, with a strong company, which includes Margaret Mackenzie and Ruth Mildred, who both sing well, and some fine dancing is introduced by Eila Cameron. Good comedy is provided by Julien Henry, Stanley Arthur, Bryan O'Sullivan, Basil Hart, and Neville Delmar, and a smart male voice quartette. At the Colosseum "Say When" is being presented with Lester and Wood in excellent comedy, Kitty Evelyn, and Fred Anderson. The Manhattan Melody Makers provide good instrumental music and the Royal Court Juveniles dance well.

At the New Theatre, OXFORD, Phyllis Neilson-Terry is paying a personal visit with the great London success, "Bella Donna." Miss Terry had a wonderful reception on Monday from a full house, and was applauded for her clever portrayal of the arduous part of Mrs. Chepstow. She plays with great sincerity and warmth, especially in the "dream" scene in Act IV. Admirable support is contributed by Frank E. Petley with a subtle, dignified, and restrained rendering of the important rôle of Dr. Meyer Isaacson, R. Steuart West, as the disillusioned husband, the Hon. Nigel Armine, gives a consistent study of a difficult part; while Edward Cooper is sufficiently insidious as Mahmoud Baroudi. Lydia Andre is a success as Mrs. Marchmont. All the minor parts are well played by a capable cast.

(For other Provincial News see pages 9 and 16.)

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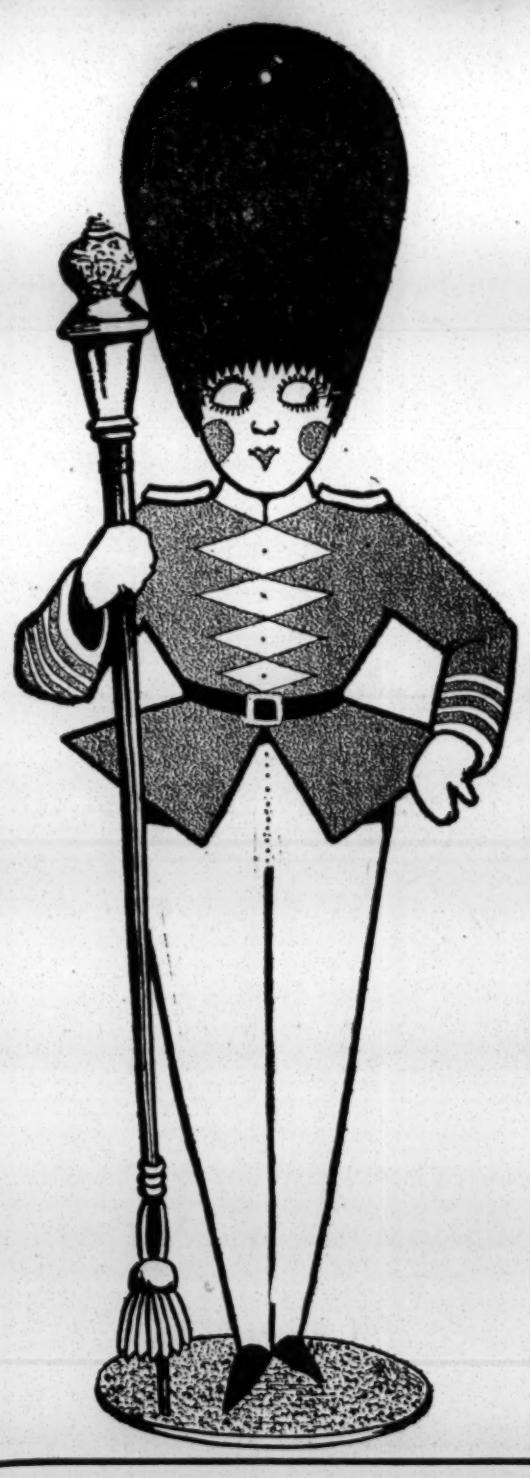

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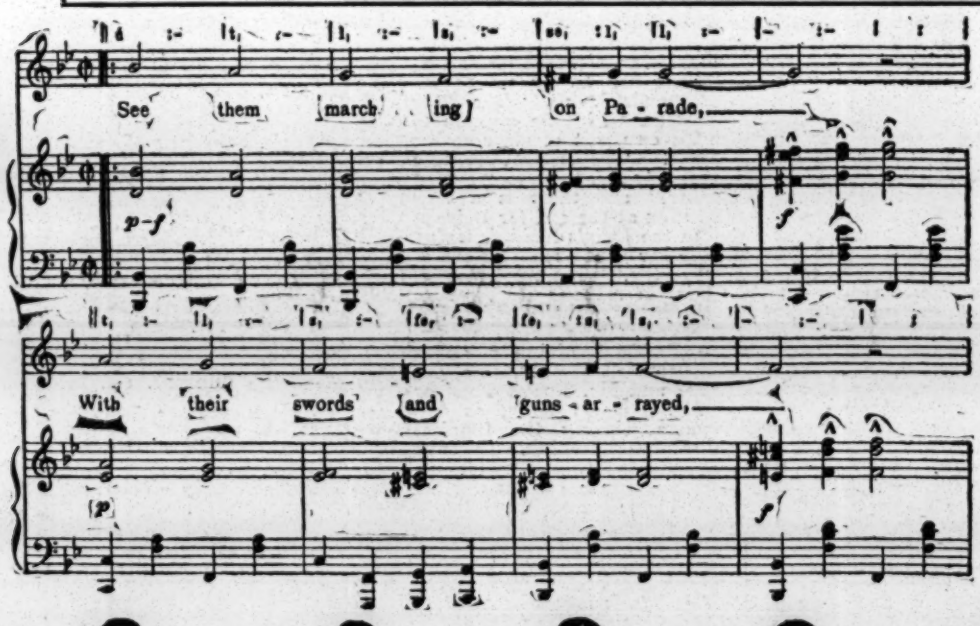
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"WHEN THE LIGHT CAME"

At Brighton.

A Play in Three Acts by Andrew Buchanan and Robert Whitehouse.

Sir Peter Seton ..... John Walker
Lady Mary Seton .. Betty Aitchison
Joan Seton ..... Maud Stoner
Betty Seton ..... Joyce Cathie
Leigh Carruthers ..... Alan Watts
Aunt Grace ..... L. Collart de Ville
Dr. Anstruther ..... Kay Morley
Warren ..... Herbert Sleigh
Toddy ..... Biddy Deacon
Mrs. Hopper ..... Maureen O'Beirne
Mrs. Hobbs Tufty ..... Bee Archdale

A beautiful if pathetic play, "When the Light Came," was launched at the Little Vic Theatre, Brighton, on Monday, April 27. Produced by Margot Grenville, it contained some really excellent acting. It is very well written and the theme by no means ordinary. Joan Seton the daughter of Sir Peter and Lady Mary Seton, is blind through an accident. All her life she has been in love with Leigh Carruthers who, perhaps because of his great admiration for her sweet nature becomes engaged to her, and the wedding day is fixed. Her young sister Betty and he are great friends, and being a flirt she innocently leads him on. This is the state of things when a day or so before the wedding Leigh meets with a motor accident which deprives him of his memory. Joan is heart-broken, as when convalescent he cannot remember the past, but is infatuated with Betty, who has been nursing him. To save his life and at the doctor's request nothing is denied him and Joan begs her sister to think seriously of marrying him. He presses his suit and after pressure being brought on her by the family Betty marries him. His health gradually improves and Joan goes away to live with an aunt in Cornwall, as she feels it impossible to be near him. Leigh regains his memory and realises that he has ruined the lives of both sisters. Betty however has become reconciled to her life and is growing fond of her husband. Full of remorse Leigh visits Joan in Cornwall feeling he must make amends in some way. There he finds her happy with nature, and possessing almost the gift of second sight. The light has come to her in the knowledge that the man she loves is supremely happy, and that is her reward which fills her with a spiritual joy. The curtain falls on the blind girl praying in thankfulness that all things are so ordered. Miss Maud Stoner gave a very beautiful portrayal of the afflicted girl, and Mr. Alan Watts was excellent as Leigh Carruthers. Miss Joyce Cathie was charming as Betty, and most clever was Miss Maureen O'Beirne as Mrs. Hopper. Mr. John Walker was admirable as Sir Peter Seton, and Miss Bee Archdale interesting as Mrs. Hobbs Tufty. Others in the cast acquitted themselves most successfully.

BANDS AND BANDSMEN.

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Tempo and Diplomacy.

Ace Brigode and his orchestra are among the big things in U.S.A. As a leader Mr. Brigode knows a few things about the dance business, and this is what he says about tempo: "My tempos at the start are usually a reflection of how I feel myself. In this matter, however, I use my dancers as metronomes. Pick out one or two couples who are real dancers, and if your tempo registers with them you can be sure that the others will be satisfied. Don't bother about the knock-kneed and jointless dancer! Be a diplomat, and you can win him over."

A New Number.

Jack Hylton and his merry men continue to meet with great success everywhere, two special items in their programme being the fox-trot, "Follow the Swallow," and "I'll See You in My Dreams," a new number which will be ready for orchestra in a week or so. The reception recently accorded the British Master of Rhythm at the Victoria Palace was something of an ovation.

Gramophone Tips.

A useful publication comes from the office of the Gramophone, 51, Frith-street, W.1., entitled "Gramophone Tips." Written by H. T. Barnett, a practical engineer and constant experimenter. The book, which costs a shilling, contains a storehouse of information as to the management of the instrument, choice of sound-boxes, and so on. One important hint from among hundreds: "Should any of the recorded portion of the record be touched by the fingers, and the finger marks not thoroughly cleaned off, every finger print will produce a roughening of the surface of the record under it."

For the String Orchestra.

Among interesting new pieces for the string orchestra are "The Londonderry Air," an excellent arrangement for violin solo, harp, and string, by Hamilton Harty (Curwen, 3/6); Dainty Dance, Languid Dance, and Waltz—three short pieces, all melodious, pleasantly written, and suitable for small combinations (Augener, 2/-); Meditation, by Glazounov, the well-known and effective piece now arranged for orchestra by J. H. Foulds (Hawkes, 1/-).

Up Thames.

The Castle Dance Orchestra, a remarkably effective little combination, under the leadership of Mr. Frank Ashford, is proving popular with visitors to the Ootlands Park Hotel, Weybridge.

The Effective Buffalo Orchestra, under the direction of Shankmann and Quitt, at the Birmingham Palais de Danse.

"Frank" is a believer in the merits of an adequately varied programme, and serves up "the goods" while they are yet fresh.

During a recent week-end at this popular up-river resort, the programmes comprised something like 80 per cent. of the pick of Francis, Day and Hunter's current successes, among them "Driftwood," "Doo Wacka Doo," "Follow the Swallow," "My Best Girl," "By the Lake," and "All Alone."

Miss Jessie Filer and her Popular Astoria Ladies' Band, a delightful combination, now scoring heavily at National Sunday League Concerts.

Astoria Ladies.

The Astoria Ladies' Band, under the able direction of that gifted musician, Miss Jessie Filer, have been winning fresh laurels of late. At all their recent appearances at N.S.L. concerts, the orchestra has been so enthusiastically encored that the effort to comply with the insistence of their audiences must have entailed no small amount of fatigue for the individual instrumentalists. Miss Filer knows how to handle a good number, and her treatment of such themes as "Haunting Melody" or "June Night," to mention but two, affords something of a revelation in the art of "putting it over." Many a dance and cinema orchestra could pick up a lot of useful tips from the "Astoria." For its all-round excellence, the "Astoria" probably owes much to the genius of Alfred Filer—that extraordinary "Man of Music." What "Alfred" does not know of and concerning modern international musical methods is hardly worth anyone's time and trouble to learn.

Spiero at Blackpool.

Mons. A. Spiero, whose portrait I hope to reproduce in a future issue, is one of the most prominent cinema musical directors in the North of England. For some years past he has been an immensely popular figure as conductor of the Palace Picture Pavilion at Blackpool, and there are few more talented violinists in the kingdom. Mr. Spiero evinces rare skill in discovering and in fitting appropriate music to a wide variety of pictures, and his Picardy Band is a very popular feature of the fine Oriental lounge at the Tower.

Pinching a Jazz Band.

So great, it would seem, is the fascination of jazz music, that four men were arrested the other day in the West End in connection with the theft of a jazz band. Detectives from Vine Street Police Station arrested the four men in connection with the theft of jazz-band instruments from the Saxaphone Shop, Ltd., Gerrard Street, W. Instruments valued at £500, including fourteen saxophones, a trumpet, and two clarionets were stolen, and a reward of £50 was offered for their recovery. The men, it is understood, were all arrested in Compton Street, W. Evidently in a clef (t) stick!

Motion Picture Music.

Of Paramount interest to cinema bands everywhere is the new series of special motion picture music published by Francis, Day and Hunter, Ltd. These numbers, or most of them, should be in the library of every leader of a cinema orchestra who aims at allying his musicians to the screen itself.

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ROUND THE DANCE HALLS.

WHAT IS BEING PLAYED, AND WHERE.

Catford Palais de Danse.

The dancing needs of the populous Catford and Lewisham districts are amply filled by the amenities of this large and well-appointed Hall. Though, as a matter of fact, there is not another Palais de Dance for some miles around, this one would, by virtue of its general excellence and character, hold its own, even were there a competitor in the immediate vicinity. Everything here is under the direct personal supervision of the proprietor and manager, Mr. A. C. Rogers, who has had considerable experience in similar ventures, with the result that affairs run smoothly and comfortably for all concerned. This building was originally the Catford Roller Skating Rink, now brought up-to-date and provided with an excellent dancing floor which is in fine condition. The music is provided by the Syncopated Silver Stars, a well-balanced combination of eight live musicians who deliver their numbers with delightful crispness. Their programme contains, amongst many others, the following popular fox-trots: "Alabamy Bound," "After the Storm," "Hum a Little Tune," "Ev'rybody Loves My Baby," "Oh! How I Love My Darling," "Show Me the Way to Go Home," "Follow the Swallow," "Shanghai," "Colorado," "I'm Feeling Blue," "A New Kind of Man," "Where's My Sweetie Hiding?" and "Jealous." The Savoy Irish, Scottish and American Medleys are much in demand as one-steps. Frequent demonstrations by celebrated professional dancers have helped to make the waltz very popular here. The one which is probably in greatest request is, Mr. Rogers says, "Loving Lullaby," this having to be played over and over again at all sessions, and being constantly used for demonstration. Catford Palais de Danse celebrated its first anniversary on the 4th of the present month, and is now firmly established in popular favour.

Casino de Danse, Finchley Road.

Dancing shows no indication of falling off so far as this hall is concerned, and the arrangements are such as no discomfort can be felt when (or if) summer comes. Business all-the-year-round is the order here. Mr. D. Jacobs and his Pasadienies continue to give of their best—which is saying everything that is to be said. "Shanghai," "Toy Drum Major," "Ev'rybody Loves My Baby," "Darlingest," "Kashmiri," "Temple Bells," "Alabamy Bound," "Show Me the Way to Go Home," "I'm Feeling Blue," "Hum a Little Tune," "Jealous," "Oh! Darling, Do Say Yes," "Me and the Boy Friend," and "Where's My Sweetie Hiding?" all go with a rare swing. A waltz remarkably popular at this hall is "Loving Lullaby," which, Mr. Jacobs says, is in ever-increasing demand. To his previous remark anent this number, Mr. Jacobs now adds: "I Told You So!" The various medleys, played slightly on the quick side, are tremendously enjoyed by dancers here as one-steps.

King's Hall, S.E. 1.

One of London's oldest-established, this famous Dance Hall is owned and managed by that doyen of dance promoters, Mr. W. F. Hurndall, who has probably forgotten more about the ball-room than most of the present generation will ever know. Who has not danced to one or more of the many famous round dances of his invention? The King's Hall was built by Mr. Hurndall, specially for dancing, no less than sixteen years ago—and it has been going ever since. Strict pace with the times has been kept and everything is up-to-date throughout. The actual dancing space is so large as many which appear to be much larger. This is accounted for by the fact that a minimum area is alotted to lounges and the like. People come here to dance and not to sit and talk. Nothing but the best of dance tunes is good enough for his patrons and Mr. Hurndall sees that they get the best through the medium of his King's Hall Dance Band, an excellent combination which renders an up-to-the-minute selection. "Alabamy Bound," "Jealous," "Shanghai," "Oh! Eva," "I'm Feeling Blue," "A New Kind of Man," "Copenhagen," "Ev'rybody Loves My Baby," "Oh! How I Love My Darling," "After the Storm," "Follow the Swallow," "Hum a Little Tune," and "Where's My Sweetie Hiding?" are amongst the most popular fox-trots. Waltzes are more in favour here than at many other dance halls. "All Alone," "Close in My Arms," "Tatters," and "Loving Lullaby," the last-named being played as a twilight waltz, are much in request. The various medleys meet with much approval for purposes of one-stepping. The floor surface is perfect and the dancing of a high standard.

"Blazes."

This week at the Royal, Stratford, the Bros. Walsh are presenting their revue, "Blazes," for the first time in town. It was given a fine send-off on Monday night, and has been well booked up.

"ARE YOU MARRIED"

At Brighton.

The first performance in England of the farcical comedy, "Are You Married?" which has come straight from Australia, was given on Monday at the Palace Pier, Brighton. It is by Mr. Charles Caston. As far as originality and screamingly funny situations are concerned, it will certainly be a winner. There was immense applause as the curtain fell on each act. The story tells of Una Lane, an attractive girl in love with one, Peter Best. In Paris she has met the President of Gandacon, who is to be one of the members of a house party at Lady Linley's shooting-box in the West of England, and he is madly in love with Una. Finding it impossible to escape meeting him again, she persuades her great friend, Mabel Bellairs, to pretend her husband, Dicky Bellairs, is her (Una's) husband. The President in his devotion to Una, threatens to free her by shooting her husband. It is then that Peter Best arrives on the scene, and of course no one dreams of trying to explain to him the truth of things and matters go from bad to worse. There are the two young men and the two attractive ladies and the furious President, and all combine to tie themselves up in this hopeless mess. The unravelling process sets in, but the play is a laugh from start to finish. Splendid acting enhances its brilliance, and the part of Peter Best, K.C., finds an able exponent in Mr. Archie Rawson, Mr. George Butler filling the rôle of the President with great success. Others, all well cast, include Miss Linda Warde (Lady Linley), Miss Vera Hirst (Mabel), Miss Dora Christie Murray (Una), Mr. W. E. Jackman making a first-rate James.

"THE VORTEX"

At the Little.

Every seat was filled at the Little Theatre on Monday, when Noel Coward's much-discussed play, "The Vortex," was installed in its fourth home. People have evidently resigned themselves to the picture of English society presented in the piece, and though it would be unlikely to find a home where a pleasure-loving mother and a dope-soddened son coincided, the position supplies the nucleus of as powerful a play as could be found in modern times.

All the principals of the original cast remain in their parts. Miss Lilian Braithwaite reveals every shade of the character of the vain, frivolous and morally corrupt Florence Lancaster, and is perfect under all circumstances. Mr. Noel Coward has deepened the lines of his portrayal of the latter's son. The heart-rending scene in the last act is one that would test the capabilities of a much more experienced actor, but Mr. Coward plays it throughout with cumulative effect. Mr. Alan Hollis, as the ultra-cynical lover; Miss Molly Kerr, as the fascinating Bunty Mainwaring; Mr. F. Kinsey Peile, as the volatile Pauncefort Quentin; Miss Millie Sim, most amusing as Clara Hibbert, and Mr. Bromley Davenport, as the complacent master of the house, combine in a series of skilful characterisations.

Wilkie Bard.

At the Palace, Leicester, this week, Wilkie Bard is the bright particular star, where he is presenting his latest scena, "The Turkish Bath Attendant." Next week Wilkie returns to town for a few weeks.

THEATRICAL GOSSIP

"Rain"—Godfrey Tearle as Hamlet—"Jacob's Ladder" at the Royalty.

Godfrey Tearle as Hamlet.

"Hamlet" on Sunday evening, May 24, also on the Monday afternoon following, will be the Fellowship of Players' last production until next autumn. Among the players appearing will be Godfrey Tearle as the Prince of Denmark, Charles Carson as Claudius, Tristan Rawson as Horatio, Alfred Harris as Polonius, Sir Timothy Eden as Guildenstern, Reginald Denham as Osric, Andrew Leigh as First Gravedigger, John Howell as the Ghost, and Margaret Scudamore as Queen Gertrude.

There seems to be uncertainty in the minds of some people wishing to see "Hamlet," as to how to secure tickets. No money may be taken at the doors on a Sunday, so tickets for either performance may be had by posting applications to the Fellowship Secretary at 23, Gerrard-street, W.1.

Memories of Mummers."

It is gratifying to learn that "Memories of Mummers," written by Albert Douglass, of the Winter Gardens, New Brighton, has had a very successful sale. The total expenses of printing and publishing the book have all been met, and there is a profit to date of £50, which has been divded and sent to the two theatrical charities—the Actors' Orphanage and the Actors' Benevolent Fund. A few copies of the book can still be had, price 2s. 6d., from "The Era" Office, many of the London theatres, or Winter Gardens, New Brighton.

"Rain."

Following is the full cast of "Rain," the play by John Colton from the story of Somerset Maugham, which will be produced at the Garrick Theatre on Tuesday:—

Sadie Thompson	Olga Lindo
Davidson	Malcolm Keen
Mrs. Davidson	Marda Vanne
McPhail	J. H. Roberts
Mrs. McPhail	Hilda Bruce Potter
Horn	Shep Camp
Mrs. Horn	Barbara Gott
Bates	Gilbert Ritchie
O'Hara	Stewart Sage
Hodgson	John Rockey
Griggs	James Dryenforth
Natives	Mariamna Karelina, Fred Kia, Papai, W. Kamoka, and Polaali

The Co-Optimists.

The Co-Optimists, following their present provincial tour, will make their re-appearance in London at His Majesty's Theatre, where by arrangement with Messrs. Grossmith and Malone, they will present an entirely new programme—the 11th—on or about August 27. Before returning to town with the new show, the Co-Optimists will make two brief appearances in the London area, with selections from last season's programmes—on June 8 at Golders Green for one week, and the following week at Wimbledon, where they will celebrate their fourth anniversary.

Mme. Lydia Kyasht at Wimbledon.

On Thursday week, May 18, Mme. Lydia Kyasht will pay a personal visit to the Wimbledon Theatre, where she will present a new entertainment entitled "A La Russe." The programme will consist of six ballets, in which she will be assisted by her own corps-de-ballet and in some by M. Nicholas Medvedeff's Russian Balalaika Orchestra in national costumes; other items will include Nicholai, the Russian barytone, and Alexander Stresky and Olga Alexeeva in tenor and soprano songs. Colleen Clifford will contribute songs at the piano.

"Grounds for Divorce."

On Monday evening Thos. C. Dagnall will transfer "Grounds for Divorce" to the Golders Green Hippodrome for a week. The original St. James's Theatre company will go with it, including Madge Titheradge, Jane Wood, Helen Rous, Lawrence Grossmith, and Owen Nares. The week following, May 18, the same company and play will go to the Theatre Royal, Brighton, for one week.

The Broadhead Players.

The members of the Broadhead Players companies, from their Theatre, Longsight; Crown Theatre, Eccles; Royal Osborne Theatre, Oldham-road, Manchester; and the Bury Hippodrome,—were successful in securing six of the prizes at the Monsieur Beaucaire Ball last week in Manchester.

The first prize for the best representation of the character of Monsieur Beaucaire was won by Philip Vallentine, of the Osborne Theatre company.

First prize for the best representation of Madame Pompadour was won by Miss Winifred Wayne, the leading lady at the Crown Theatre, Eccles; whilst the 3rd prize for the best representation of Beaucaire was won by Harry J. Clifford, the leading man at the Crown Theatre, Eccles.

Lincoln Calthorpe secured the 1st prize for the best Lasky film character—i.e., Noah Beery, in "The Wanderer of the Wasteland," whilst Dorus Marsh secured the lady's prize for the best Lasky film character, as Gloria Swanson, in "The Humming Bird." Terry Davies also secured the prize for the best representation of the Viking. The latter three were members of the Royal Osborne Theatre company, who had the distinction of winning four out of the six prizes won by the Broadhead Players dramatic companies.

A New Triple Bill.

A unique production is being presented next week at the Pier Theatre, Eastbourne, by Peter Grahame, Alec Brooksbank, and Blanche Walker, in the shape of a triple bill—"The Cap of Dreams," a fantasia in music and mime, containing much of Amy Woodforde Finden's and Bantock's cycle of Eastern songs; a sketch, entitled "A Pair of Lunatics," originally played by Sir George Alexander at Drury Lane; and "Rosina," an English ballad opera of the 18th century.

Peter Grahame (the dramatic baritone from the Albert and Queen's Hall) is supported by Madame Violet Rastelli (from the Opera House, Milan) and a full West End operatic company. The production is under the personal supervision of Mr. Alec Brooksbank, and the orchestra is under the direction of Miss Blanche Walker.

"The Ship."

Owing to the success of "The Ship," by St. John Ervine, with Miss Lena Ashwell herself in the cast, which has been put on for a three weeks' season at the Century Theatre, Notting Hill, it has been decided to continue the run for another few weeks.

Carl Rosa Opera Season at Lyceum

When the Royal Carl Rosa Opera Company (under the direction of H. B. Phillips) open their season at the Lyceum Theatre on Tuesday, they will play the following operas during the first week:—Tuesday, "Madame Butterfly"; Wednesday, "Rigoletto"; Thursday, "Cavalleria Rusticana" and "I Pagliacci"; Friday, "Il Trovatore"; Saturday (Matinee) "Carmen"; Saturday (Evening), "Faust." During the second week the following will be played:—Monday, "The Tales of Hoffman"; Tuesday, "Samson and Delilah"; Wednesday, "Aida"; Thursday, "Carmen"; Friday, "Madame Butterfly"; Saturday (Matinee), "Faust"; Saturday (Evening), "Maritana." The ballets have been arranged by Lydia Kyasht.

Lupino Lane in "The Mikado."

A report from America states that Lupino Lane has achieved great success as Ko-Ko in the revival of "The Mikado." Judging by extracts from the New York journals, "Nipper" Lane seems to have "got them all guessing."

Actors' Association.

The weekly report of Mr. A. Lugg, secretary of the A.A., for May 2, is as follows: Subscription stamps due 18; death levy stamps due 6; money recovered in legal cases, £139 19s.; solicitors' fees, £362; total benefits paid, £671 19s.; new members, 130. There is a homely whist drive at the offices of the Association in St. Martin's Lane every Wednesday evening. Refreshments are served.

Lauri-Volpi for Covent Garden.

An interesting addition was made on Tuesday to the company engaged for the coming international opera season at Covent Garden, in the person of Giacomo Lauri-Volpi, the famous Italian tenor, who has been achieving great success at the Metropolitan, New York, and in other American cities. This will be his first visit to London, and he will make his debut in the title rôle of Giordano's opera, "Andrea Chenier," one of his favourite parts. That night Miss Margherita Sheridan will appear as the heroine, and Signor Benvenuto Franci as the revolutionary servant, Gerrard.

King George's Pension Fund.

The King and Queen will be present on Monday at the Adelphi Theatre for the matinee performance in aid of King George's Pension Fund for Actors and Actresses, when Mr. Edward Knoblock's "My Lady's Dress" will be performed. The company will include: Mr. Henry Ainley, Mr. Allan Aynesworth, Miss Lilian Braithwaite, Miss Irene Brown, Mr. Jack Buchanan, Miss Mary Clare, Miss Ethel Coleridge, Miss Gladys Cooper, Mr. Noel Coward, Mr. Joe Coyne, Miss Dorothy Dickson, Mr. Dennis Eadie, Miss Gertrude Elliott, Miss Isobel Elsom, Miss Edith Evans, Mr. Norman Forbes, Mr. George Grossmith, Mr. Nicholas Hannen, Mr. Leslie Henson, Miss Isabel Jeans, Miss Gertrude Lawrence, Miss Beatrice Lillie, Mr. Robert Loraine, Mr. Norman McKinnel, Mr. Ivor Novello, Mr. Nigel Playfair, Miss Marie Tempest, Miss Heather Thatcher, Miss Sybil Thorndike, Miss Madge Titheradge, Lady Tree, Mr. Ben Webster, Dame May Whitty, and Mr. Edmund Willard.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

R. C. Carton, Sunday, May 10.
Polly Emery, Sunday, May 10.
F. Hardie, Sunday, May 10.
Walter Passmore, Sunday, May 10.
J. B. Fagan, Sunday, May 10.
Harry Mountford, Mon., May 11.
Sam Richards, Monday, May 11.
E. Adair, Tuesday, May 12.
Francis, Tuesday, May 12.
Lady de Frece, Wed., May 13.
F. Durham, Wednesday, May 13.
Sir Squire Bancroft, Th., May 14.
Sir Hall Caine, Thurs., May 14.
Frank Gilmore, Thurs., May 14.
Matheson Lang, Friday, May 15.
Ida Rene, Saturday, May 16.
Shaun Glenville, Saturday, May 16.

Theatre Royal, Swansea.

Mr. Geo. Saphrini, late manager of Britannia, Glasgow; Empire, Greenock; Albert Theatre, Brighouse; Co-op. Hall, Crewe; Queen's Hall, Crewe; etc., has been appointed manager of the Theatre Royal, Swansea, as from May 1.

"Frasquita" to be Broadcast.

The greater part of the second Act of "Frasquita," Mr. Robert Evett's new musical comedy at Princes' Theatre, will be relayed from 2LO next Saturday, May 16, when music-lovers will be able to hear a few of Franz Lehar's latest compositions, sung by Miss José Collins and Mr. Thorpe Bates, accompanied by the specially augmented orchestra directed by Mr. Frederick Grey. The vocal numbers, which will be broadcast between the hours of 9.45 and 10.15 p.m., include "The Love Spell," a duet by Miss José Collins and Mr. Thorpe Bates; "I'm So Popular," sung by Mr. Edmund Gwenn; and "Farewell, My Love, Farewell," one of Miss José Collins' greatest hits.

"Sally" in South Africa.

The following cable has been received from African Theatres, Ltd., with reference to the production of "Sally" at the Empire Theatre, Johannesburg, on the 4th instant:—"Sally, Magnificent Reception and Success."

Repertory at Lancaster.

An interesting departure, so far as Lancastrians are concerned, is being made at the Grand Theatre where the manager, Mr. Tom Braithwaite, has arranged with Messrs. Julien Mitchell and Roy Dale for a repertoire of first-class plays to be produced for three months. The company, in addition to the above-named, will include Mr. Arthur Barclay, Mr. David Champion, Mr. Edward W. Cudd, Miss Grace Edwards, Miss Phyllis Claude, Miss Sofia Buchan, and Miss Nellie Hayes (Mrs. Tom Braithwaite).

Golden Wedding.

Mr. Thomas Calvert Parkinson, for 35 years stage carpenter and stage manager at the Grand Theatre, Lancaster, celebrated his golden wedding on Saturday last and received many tokens of esteem and congratulations.

Registration Bill.

The Bill for the Registration of Theatrical Employers has passed the third reading in the House of Commons. Its passing was moved by Mrs. Hilton Philipson, M.P. (Miss Mabel Russell), in the absence of Sir Walter de Frece, M.P. Because of the excellent, forceful speech made by Mrs. Philipson, the Bill was carried without opposition. The whole profession, said one of the promoters of the Bill to an "Era" representative, are greatly indebted jointly to Mrs. Philipson and Sir Walter de Frece for their efforts in regard to the progress of this important Bill through the House of Commons. The Bill will later be considered by the Lords.

African Theatres, Ltd.

The South African rights of "No, No Nanette," the Palace Theatre success, have been secured by the above firm for presentation at an early date. Other recent plays purchased have been "The Pelican," "The Man from Toronto," "Spring Cleaning," "Baby Mine," for the use of Miss Iris Hoey; "The Heart of a Child" for the Freda Godfrey-Jessie Bateman Company, and "A Kiss for Cinderella," "Windows," and "Aristide Pujol" for the Leon M. Lion-Renee Kelly Company.

"The Orphan."

The following names have been added to the cast of the Phœnix production of Otway's "The Orphan," to be given on May 10 and 11 at the Aldwych Theatre:—Mr. Melville Cooper (hitherto known in low comedy parts, but now to be seen as Acasto, "a nobleman retired from the Court, living privately in the country"), Mr. John Gielgud (last year's Romeo in Mr. Barry Jackson's production), Mr. Douglas Burbidge, and Miss Ray Litvin, who will play the title rôle.

"Jacob's Ladder" at the Royalty.

The cast of "Jacob's Ladder," a play in four acts by Norman MacOwen, which Mr. Dennis Eadie will present at the Royalty next Wednesday (May 13), is as follows:

David Maxton	Dennis Eadie
Captain Peter Blazeby	Robert Horton
Tommy Whistler	Rothbury Evans
Mr. Dorrincourt	Sebastian Smith
Lord Nevern	Frederick Leister
Esther	Elizabeth Colls
Barnes	Helen Green
Alethea	Madame Edvina

BIRMINGHAM GRAND OPERA EFFORT.

It has been decided to form, or revive, a Grand Opera Society in Birmingham. Its threefold object will be to study and perform grand opera, and to promote public interest in it. The Lord Mayor presided at the opening meeting, and urged its claims as a body not with a materialistic aim, but one affording artistic pleasure and cultured development. Mr. E. St. Clare Barfield, musical director and producer, stated that the response had been encouraging.

THE PASSING OF A FAMOUS COMEDIAN.

Alfred Lester's Tragic Death.

The great theatre-going community has suffered a grievous—almost an irreparable—loss by the death of Mr. Alfred Lester, which took place early on Wednesday morning at the Anglo-American Nursing Home, Madrid.

But a few short weeks ago amusing hundreds of playgoers nightly in "The Punch Bowl," at the Duke of York's Theatre, the great comedian has succumbed to an attack of pneumonia, following a chill which he caught on his way home from a health trip to Algeciras, Tangiers, and Seville.

Alfred Lester, whose real name was Leslie, was born in Nottingham in 1874. His father, mother, and grandmother were all members of the profession, and with his sister he used to play children's parts at the Theatre Royal, Nottingham, in the stock days, his first part being that of Little Willie Carlyle in "East Lynne." He was then five years of age.

When only 16 he had lost both parents, and Sir Charles Wyndham, who had known his father, secured him a clerk's post in the box-office at the Criterion.

One of his first engagements was in a pantomime as chorus and to understudy the Demon King, at 18s. a week, including matinees. He got this engagement through an agent in the Euston-road, and had to pay a commission. There were four gentlemen in the chorus, and from what Mr. Lester remembered

of the four voices, 18s. was far too big a salary. They were given a glee, but it was cut out after the first night, and each blamed the other. Another early engagement was for "utility" with a repertoire company, playing such pieces as "Black-eyed Susan," "Life and Honour," "Ingomar," etc.

He toured the provinces for many years, playing in such pieces as "Our Boys," "Betsy," "Arabian Nights," "The Romany Rye," and "Lights o' London."

His first big success in London was brought about by his playing a comedy part in a musical comedy at a suburban theatre—a part, by the way, not originally in the piece at all, but introduced by the comedian after the play had been running some little time. It was a little character study of a Cockney scene-shifter—just a few lines; but it grew night by night, and eventually became the principal comedy part, and the longest—curiously enough, however, not written out in any way. When playing at the Crown, Peckham, Mr. (now Sir Alfred) Butt went to see him, and being struck with one of his monologues as the scene-shifter, engaged him at once to appear at the Palace.

From then on Alfred Lester was "made."

At the Gaiety in 1906 he appeared with great success as the lost constable in "The New Aladdin." At the same theatre, April, 1908, he played Nix the Bo'sun in "Havana"; at the Shaftesbury, April, 1909, he made a further hit when he played Peter Doody in "The Arcadians," and he appeared in this part for a greater portion of two years. At the Gala performance at His Majesty's, in June, 1911, he appeared as the constable in "The Critic." Subsequently he appeared at various music-halls in "The Amateur Hairdresser," "The Village Fire Brigade," and so on. At the Apollo, in 1912, he played Vodka in "The Grass Widows," and afterwards returned to the music-halls in "Longshoreman Bill." At the Shaftesbury, in 1913, he played Byles in "The Pearl Girl," and in 1915 he returned for a time to his old part of Peter Doody in "The Arcadians." At the London Coliseum, in December, 1915, he produced "Simpson's Stores," and in the following April he appeared at the Alhambra as Oliver Bing in "The Bing Boys are Here." Other recent parts of his were Umpicof in "Round the Map," Hu-Du in "Shanghai," George in "The Eclipse" at the Garrick in 1919, Miggles in "The Shop Girl," at the Gaiety in 1920, and in "Pins and Needles" at the Royalty in 1921.

Afterwards he appeared in Mr. Charles B. Cochran's revues at the London Pavilion and Mr. Charlot's production at the Vaudeville, in addition to fulfilling a number of variety engagements.

On Wednesday the Duke of York's Theatre was closed, as a tribute to Mr. Lester's memory.

"NATHAN THE WISE"

Daja	Dora Landon
Nathan	Wilfrid Walter
Recha	Ann Trevor
Al Hafi	M. J. Landa
The Templar	Walter Butler
The Friar	Frederick De Lara
Sittah	Margaret Halstan
Saladin	Edmund Willard
Slave	Chief Luale
The Patriarch	Fewlass Llewellyn

The Jewish Drama League was successfully inaugurated at the Strand Theatre on Sunday evening last by the first production in English of Gotthold Lessing's drama, "Nathan the Wise," translated from the German by R. Dillon Boylan. It is a work of beauty and sincerity, and although the plea for religious tolerance, which forms its underlying idea, may seem somewhat faded to English ears at this date, it must be remembered that the drama aroused a storm of criticism at the time, and, in fact, was not performed until 1783, two years after the author's death. The locale of the play is Jerusalem in the twelfth century, and its somewhat involved plot deals with Nathan, a Jew who has brought up a Christian girl as his own. Recha, the girl in question, is saved from a conflagration by a Templar, and although the two are mutually attracted, marriage seems out of the question on account of the religious difference. The Templar, however, turns out not only to be the Sultan Saladin's nephew, but also Recha's brother into the bargain, and they have to be content with brotherly and sisterly love—a somewhat disappointing denouement. Still the plot serves the author's purpose well, in that it shows the juxtaposition of staunch adherents of three great religions—the Christian, the Jewish, and the Mussulman, who are able to discuss matters broadmindedly and eventually realise the force of the adage that "One touch of nature makes the whole world kin." Only one character is drawn by the author on less generous lines. This is the Patriarch, whom he makes a very smug prelate. Christianity is left to be expressed in its best terms by the subordinate friar.

The play was reverently produced, a hidden choir enhancing the general beauty. Mr. Wilfrid Valter made a fine and imposing Nathan, and Mr. Edmund Willard a sympathetic Saladin. Mr. Walter Butler seemed less happily cast as the Templar, but perhaps it was not altogether his fault that the character seemed somewhat priggish. Miss Margaret Halstan was excellent in a part which, although lengthy, was reasonably straightforward, and a genuine success was scored by Miss Ann Trevor, as the timid and sweet-natured Recha. Mr. Frederick De Lara made a sonorous and sympathetic friar. Mr. Fewlass Llewellyn did his best (which is saying a good deal) for the Patriarch, and others in the cast included Miss Dora Landon, Mr. M. J. Landa, and Chief Luale. The play was produced by Mr. Franklin Dyall, the choir was under the direction of Mr. S. Alman, and the hon. president of the League is Mr. Israel Zangwill, who made a short speech at curtain fall.

"THE SIGNAL"

At the Strand.

Mystery Play in Three Acts, by Roland Daniel. Presented by the Lane-Daniel Productions at the Strand Theatre on May 4.

The Yokel	H. Humberston Wright
Herbert Bronson	Fewlass Llewellyn
Edna Darling	Hilda Bayley
Mary	Amy Fanchette
Harry Harding	John Hamilton
Hilda Harding	Olwen Roose
Jim Baxter	Hartin Lewis
Edith Baxter	Kitty de Legh
Roberts	Grant Edwards

Most of the "mystery" in "The Signal" should be credited to the mechanics and the electricians. There are the familiar self-opening and closing doors and curtains, the secret panels and safes, various lighting devices, and a certain blood-stained arm that appeared on one occasion. What these things had to do with the plot of this inconsequent mystery we cannot explain. When in doubt the author apparently had the lights turned off and gave the audience the "creeps" by letting something happen in the dark. But who gave the Morse signal on the small electric lamp, or left the five cocoa beans on the window-sill, or took the visiting card from the mantelpiece was left undivulged.

The only thing that was cleared up in the last act was the fact that the late Mr. Harding had been murdered by his niece, although why she did it we were unable to follow. The whole thing was incredible and involved, and quite uningenious, for hardly any of the eerie happenings were sufficiently related to the story.

Our Eastbourne correspondent related the plot at some length last week, and there is little else to do but to report that "The Signal" was well received at the Strand Theatre on Monday night. Since its first production the part of the lawyer, Bronson—who is suspected at one time in the play,—has been taken over by Mr. Fewlass Llewellyn. He gives an excellent performance, and even makes the rather dull amorous passage on the sofa in the last act mildly amusing. Miss Hilda Bayley, looking very attractive, is good as the heroine, Edna, and is charming in the pretty love-scene with Mr. Martin Lewis, who throughout the play gives an admirably clean-cut performance as the level-headed Jim Baxter. Miss Olwen Roose's direct and business-like methods suit the part of Hilda Harding, and Mr. John Hamilton acted well as a neurotic young man who suffers rather badly from the clutching hand. Mr. H. Humberston Wright was such a convincing yokel that we all knew from the first that he was either a murderer or a detective. Miss Kitty de Legh affected the coyness of the infatuated Edith Baxter cleverly enough.

The play was produced by Mr. Martin Lewis.

"The Sea Urchin" was transferred from the Strand Theatre to the Golders Green Hippodrome on Monday. It will subsequently be taken on tour, with the whole of the original company, headed by Miss Peggy O'Neil.

"Keep but the lovely looks we see."
—Moore.

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FROM THE PROVINCES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. Jas. M. McCann; Mus. D., Mr. S. P. Swanton.—Rimmington West-Symes present J. M. Barrie's comedy, "The Little Minister," in which Miss Winnie Crichton appears to great advantage as Lady Babbie.

ROYAL HIPPODROME.—R. M., Mr. George Dobler; Mus. D., Mr. Robert Stall.—Layton and Johnstone top the bill, and make a big hit. A feature of the bill is the drawing-room entertainment provided by Rupert Ingalese and his Flunkeys, supported by Miss Angela Grey. Niobe performs some remarkable feats under water; and the talented Houston Sisters appear in an original act. Also here are Shishitls American Comical Wonderettes, Terry Twins, Rosie Lloyd (an accomplished comedienne), and Foster Kershaw (entertainer).

EMPIRE THEATRE.—G. M., Mr. Gerald Morrison; Mus. D., Mr. J. C. Evans.—The American comedy revue, "Me and My Gal," forms the attraction here. The cast includes Brandow and Brand.

GAIETY THEATRE.—G. M., Mr. John Quinn.—Vaudeville is represented here by Leslie Whyte, light comedian and dancer; and Gardner and Wilde, described as atoms of mirth.

ALHAMBRA THEATRE.—G. M., Mr. J. MacDermott.—Maxford and O'Neill, Irish comedians, are appearing.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—The successful revue, "Yoicks," visits here from the Kingsway Theatre, and provides a highly diverting entertainment. Perhaps the best thing in the show, and certainly topical, is "Love's Young Dream," in which Wilfred Watson is proposed to by business-like Renee Mayer in plus fours, Mark Hennymakes as the pliable father, and Irene Booth the determined mother, contribute to the success of this skit. "The Life and Soul of the Party" is another engaging dialogue, in which Marriott Edgar displays his unforced humour with marked effect. The equestrian scene affords Mr. Edgar the opportunity to pose as Mdme. Lolita with an irresistible appeal, and the assistance of Selig and Hart adds to the grotesque fun. Renee Mayer sings attractively, and the Jackson Royal English dancers are an accomplished troupe.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M D., Mr. Philip Rodway; A. M., Mr G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—It is an age since Maeterlinck's fantasy, "The Blue Bird," paid a visit to Birmingham. Coming after "Peter Pan," the two allowed an interesting comparison. A charming representation was given by Miss Norah Johnston and her company. Miss Johnston appeared as Night, and was delightful in the part, with a sure and dainty touch. The Light of Miss Marion Travers was likewise a highly praiseworthy performance. Miss Florence Tyrrell became a bewitching Fairy Berglume, and also as Granny Tyl and Neighbour Berlingot showed considerable histrionic versatility. In his original rôle of the dog Tylo, Mr. Ernest Hendrie was a sagacious and agreeable companion; and Mr. Ernest Leverett also appeared in his original part of Sugar, in which he exhibited a true sweetness; while Mr. Robert Rivers made an impressive Bread. In the wonderful characters of Tyltyl and Mytyl the Misses Patricia Hayes and Phyllis Jayes were most pleasing. Miss Joan Brown was the chief blue child, and the dancers were extremely light and graceful. The Tschaikovsky music and Mr. Whitaker-Wilson's additions quite harmonise with the atmosphere of the play, in which Miss Prunella Page and Mr. Edward Chester have duplicate and triplicate parts.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane.—A nautical musical comedy, "What Ho!" is presented by Jean Zahl, who has Tom Burton playing the main comedy part. This artist is a host in himself, and amuses throughout by his breezy personality. Josie Castella takes the other lead, and with her vivacity and sparkle and musical voice contributes much to the success of the show. For variety one could scarcely beat this revue, although its scenes are limited to eight. There are Maurice Every and Phyllis, Mons. Sononoff, and the Adelaide Naval Trio, together with Evanoff's troupe of Russian dancers. The former sings more than well, and the Zenoroffsky dancers add to the whirl of gaiety. Syd Hughes as an eccentric comic and curious dancer, the Four Rockets, and Billy Richards, complete the programme, the latter adding to the vocal strength, which is a pleasing feature of the entertainment.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace.—The revue, "Stepping Stones," is being given here, with Percy Johnson, known as the irresponsible comedian, doing chief duty and acting up to his title. Harry Rickard gives able support, and Camille Gillard furnishes an attractive leading lady. In this Septimus Production the Twelve Stepping Stone dancers and chorus do their share with zest, and among those also doing well are the Anton and Fio dancing duo, Fred Hawes and Peggy Andrews, with Maisie de Reve, Percy Lawler and Frank Rees, Doris June and Renee Mowbray; the vocal selections of Frank Rees are quite good.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. C. E. Phillips; Mus. D., Mr. Gilbert Smith.—Alfredo (the Vagabond Violinist) heads the bill with his Band, and also gives some of his old-time solo efforts. With him are the graceful Leslies in their dance scena. It is a well-conceived form of entertainment. Burr and Hope provide many a laugh in their "Love and a Balcony" skit; and Griffiths Bros., with Miss Lutie and "Pogo," exact similar tribute through their burlesque presentation. Cruickshank reappears as the fool of the family in a droll musical performance; and Adam Tomlinson, the Tyneside comedian, with Fred Lake in spirited and pointed comic song, are also welcomed. In addition Oswald Waller and P. G. Clarke give their tabloid vaudeville turn with commendable zest.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—"The Vanity Box" is a capital entertainment, for one thing because it is built up on ideas, and its agreeable satire on the failings of humanity is quite a tonic. With Mr. Joe Haymar as the author, comedy is expected, and is given with interest, especially as Will Hay and Mona Vivian are the principals. This lady artist as usual expresses herself untiringly, and gets across the footlights with some effective work, behind which lies a careful study of her part. Will Hay takes a broad and snappy line, as becomes a humorous tutor with a cane. He puts in some excellent, clear-cut work which is distinctly enjoyable. Among the chief supporters are: Stephen Adeson, who gives of his best; Alice Watts, whose versatility was pleasing; and James Plant, a sand artist. Then there is Bert Platt, together with the Mostyn Four, whose performance is an asset to the show; while the Tiller Girls dance in gay abandon.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus. D., Mr. H. Henderson, Mus.Bac.—"Magical Moments," the unique Carmo revue, provides plenty of thrills. It is acted at a great pace, and includes not only a wild animal show, but elements of revue and musical comedy, as well as a display of "black magic." Carmo himself quite mystifies his audience by his wonderful technique as an illusionist. His final scene, "Thrown to the Lions," is perhaps the most sensational, and his conjuring tricks are amazing in their fertile and cumulative variety. His assistants do their work creditably, and not least is the capital dancing.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robt. Redford.—Great interest has been aroused by a visit of Bernard Shaw's play, "Saint Joan." The piece is presented by Mr. Charles Macdona. The outstanding part of Joan is undertaken by Miss Dorothy Holmes-Gore, and a strong company gives excellent support.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Harry Day's popular revue, "Notions," is here this week. The first-class company includes Jim Jessiman, Ivor Vintor, Isabelle Dillon, Levoie and Moran, Gracie Rosslyn, Yootha Rose, Alexander Dane, The Gregorian Singers, and Howard Flynn and his Symphonic Band with Elsie Haynson.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The George Edwardes Co., under the direction of George Graves, present a farewell visit of the popular musical comedy, "The Merry Widow." A strong cast features George Graves in his original part of Popoff; Olga Chester, a fascinating merry widow; Evan Thomas, Danilo; W. H. Rawlins, Nisch; and Flora Courtenay, Frou Frou. Supported by full chorus and augmented orchestra, the production plays to capacity nightly.

QUEEN'S THEATRE.—P., Messrs. P. Sayers and P. J. O'Malley; Mus. D., Mr. S. Levenston.—The Cyril Bayliss Productions make a big success with the sparkling revue, "Served Hot." Brimful of good comedy work, catchy music, and clever dancing, the production runs merrily throughout. Included in an excellent cast are Teddy Curtis, Esme Duval, and Albert Edwards, and large and appreciative audiences greet the production at each performance.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Firth Shephard, Ltd., featuring the inimitable comedian, George Carney, in the revue, "The Honeymoon Girl," is making a big hit here. A brilliant supporting cast includes Ralph Carter, Billy Rex, Sibyl Jarrett, Reginald Andrews, Daisy May, Edie King, Bobbie Bradley, Barbara Babington, with full chorus of "Honeymoon Girls" and augmented orchestra, under the direction of Jacques Greebo.

OLYMPIA THEATRE.—P., Messrs. I. L. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The Mackie Productions Syndicate present the Scotch revue, "Hop Scotch." A well-balanced cast includes Carr and Finch as principal mirth-providers, and in addition Oliver and May, J. D. Andrew, Peggy Desmond, May Dene, J. E. Brady, Arthur Stevens, and Doris Desmond. The speciality dancing of the 8 College Girls is much appreciated.

EDINBURGH.

LYCEUM.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Stanley Shuter; Mus. D., Mr Albert E. Burke.—The Edinburgh Opera Co. is extremely fortunate in its producer, the well-known operatic singer, Mr. E. C. Hedmondt. To Mr. Hedmondt's artistic taste and experience is, no doubt, due the production of Gluck's fine work, "Orfeo e Eurydice," too seldom heard nowadays. In this opera a notable proof was given of the careful training of the members of the cast. Miss Helen Morris as Orpheus, Miss May Hyslop as Eurydice, and Miss Phyllis McLaren as Eros, all contributed, by their delightful singing, to an admirable performance, and the choruses were splendidly rendered by a choir of fresh, bright voices. "Pagliacci," which followed, had an effective interpretation. Miss Margaret Stewart as Nedda sang and acted with dramatic charm. Mr. Harry Brodie's robust tenor voice was heard to advantage in the music of Canio's part, and Mr. Stanley Budd was successful as Silvio. Mr. William Grant made an excellent Tonio, singing the familiar prologue in a manner that evoked well-merited applause. The orchestra, under the baton of Mr. R. de la Haye, L.R.A.M., was smooth and evenly balanced. The operas were beautifully mounted.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. Jas. H. Herkes.—A comedy revue entitled "Situations" is the attraction here. A capital company which includes Mr. Tom E. Finglass, Mr. Paul Thomson, and Mr. Charles Tolche in the leading parts, gives an excellent performance, full of humour and spirit. Other artists who add to the fun are: Miss Winifred Pinfold, Miss Sadie Forster, Miss Alys Urtson, Mr. Ted Houghton, Mr. Chas. Woode, Mr. Reg. Raymond, Mr. Bert Beaumont, Gay Dersee, and the 12 Jazzmania Girls.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. Joseph Nelson; A. M., Mr. Jas. R. Hill; Mus. D., Mr. Feliz Burns.—A revue, "Night-Lights," forms an amusing and entertaining programme twice nightly at this house. Those clever melody-makers, Hedges Bros. and Jacobson, contribute largely to the success of the piece by their admirable singing and dancing, and the brightness of the performance is enhanced by Miss Rita Barnard, Miss Thelma Rayne, and Miss Ida Leroy. Mr. Joe Young (a humorous comedian) and Mr. Freddie Malcolm are good in their characterisations, and the Ginger Girls dance in exhilarating style. The revue is tastefully staged.

GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. A. Carpenter.—Cecil Barth's Co. is meeting with an enthusiastic reception in "The Private Secretary." As the Rev. Robert Spalding, Charles R. Walenn gives the familiar lines all their wonted effect; whilst as the bluff Mr. Cattermole George Goodwin is all that could be desired. Praise is also due to Robert Chester (Mr. Marsland), J. Laird Hossack (Harry), Ivor Gauntlett (Douglas Cattermole), Richard Cariax (Gibson), Dora Barnes (Edith Marsland), Betty Hardy (Eva Webster), Antonia Brough (Mrs. Stead), and Bertha Northam (Miss Ashford).

KING'S.—M. D.s, Messrs. Fred W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—"The Lady of the Rose," the George Edwardes Daly's Theatre Co. production, is being presented before appreciative audiences. As Colonel Belovar, Herbert Langley has a part which suits him exactly, and he makes the most of it. His singing and acting are superb. Huntly Wright plays Suitangi, silhouette cutter, and immediately makes himself a favourite. Rose Hignell is Mariana and plays her part well. Others who help in the success of the show are: Leonard Mackay as Baron Sprotti Sprotti, Reginald Palmer as Count Adrian Beltrami, and Eve Grey as Sophie Lavelle.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—"Fata Morgana" drew a crowded house on Monday, and the development of the play was followed with keen interest. Mr. A. Greville Collins' Co. includes several clever artists, notably Mr. Tom Douglas as the young lover, and Miss Jeanne de Casalis as the fascinating Mathilde. Miss Annie Esmond acts with good effect as the mother, and the stern father of Mr. Alfred Paumier was an excellent study. Other parts well played were the Peter of Mr. A. W. Beale and the Henry of Mr. Robb Wilton, jun. The Theresa of Miss Alice Marshall was a ripe performance, and Mr. E. W. Waddy and Miss Dorothy Hall ably played the parts of Blazy and Mrs. Blazy. The Gabriel Fay of Mr. Slaine Mills was well acted.

METROPOLE.—G. M., Mr. Wm. A. Rea.—"The Night Club" is a bright musical show, and has also plenty of fun, for which the leading comedian, Bud Flanagan, is mainly responsible. The light-comedy work of Jack Buckland is smart, and the company possesses a lively comedienne in Marie Vivian and a powerful singer in John Kerridge. Bobby Vincent shines as a step-dancer, and minor parts are ably filled by Bebe Buckley and Curley Wynne.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—T. Elder Hearn presents the amusing revue, "Cheerio of 1925,' which has many quaint scenes and bright, catchy songs. Murray Leslie has many funny sayings and doings, and he is ably assisted by Lon Warden, Joe Lee, and Charles Jerome. Miss Kathleen Brett and Miss Irene O'Dare sing with good effect, while the Whiz-Bang Girls give admirable assistance in song and dance. The Regent Band play selections from the repertoire, the whole reflecting credit on all concerned.

COLISEUM.—M., Mr. Geo. Guthrie.—A double-feature programme is submitted here this week. The special item is "The Speed Spook," featuring Johnny Hines in a thrilling motor racing adventure which proves highly interesting. The cast, with Johnny Hines as "Blue Streak," includes Faire Binnie, Edmund Breeze, Warner Richmond, Frank Losee, and Henry West. The next item of interest is "Tiger Thompson," featuring Harry Carey in a typical Wild West production. The comedy section includes "Mind the Baby," the whole being supplemented by the Pathé Super Gazette in a series of up-to-date pictures.

OLYMPIA, LTD.—A. M., Mr. Alex. Cassels; Mus. D., Mr. John Henderson.—"A Self-made Failure," a breezy drama, is the outstanding attraction at the Olympia during Monday, Tuesday, and Wednesday. It is a screen production of good quality, with Lloyd Hamilton and Ben Alexander occupying the leading rôles. Variety is provided by McKenzie Reid, an expert accordion player, and the Two Babs, vocalists and dancers. For Thursday, Friday, and Saturday, "Down to the Sea in Ships" is announced.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—In "Larks," a revue, there is not one dreary moment in the whole 18 items. With good singing, clever dancing, and bright dialogue, Mr. G. S. Melvin is a most mirth-provoking comedian, his impersonation of a Boy Scout being a smart bit of work. Others who contribute to the success are: Maudie Francis (who sings and dances delightfully), Edith Timmis and Kitty Kirwan, Messrs. Charles Rodney, Jack Boot, Tuan Davies, etc.; while the 12 Californian Poppies prove themselves a talented combination of dancers.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. Geo. T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullien H. Wilson.—"Patricia" is being given here by a capital company in charge of Ronald Adams. The new musical comedy finds general acceptance, especially as the plot possesses a large amount of interest of an attractive character. Foremost are: Miss Paula Yorke, who makes a dainty Patricia and sings well; Henry Lytton, jun. (Ogden Scales), who displays remarkable ability as a singer, dancer, and actor; Miss Mabelle George, who as Miss Smythe shows vocal talents of a high order; George Ward-Morgan (John Bradshaw), and Edwin Brett (Peter Rumble). Among their supporters are John R. Val (Humphrey), Edwin Feis (Crabbe), Frank Barclay (Augustus), Isa Bowman (Mrs. Wentworth), Marie Blackwood (Elizabeth), Olive Kilgour (Alexandra Park), Sheila Astley (Primrose Hill), and Rupert Rogers (Henri Ducros).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—"The Green Goddess" is here, gripping large audiences with its stirring and powerful situations, added to some excellent acting. The company sent by Gilbert Miller and Winthrop Ames comprises several artists who work hard to achieve well-deserved success. Among these are: Miss Kathleen Pickard, whose character of Lucilla is finely drawn in every way; Mr. Frederick Keen, who makes a sinister and cruel Rajah; Mr. Frank Boye Benton, excellent as the Rajah's servant; Mr. Richd. Williams (Dr. Traherne), and Mr. St. John Medley (Major Crespin). Other helpers included W. L. Johns (High Priest), W. H. J. Bailey (Temple Priest), George Miller (Cardew), and C. W. Vernon (dancer). The staging was very complete.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—Allan Monkhouse's war-play, "The Conquering Hero," is meeting with much acceptance, the outstanding character of Christopher Rokeby being admirably impersonated by Mr. William Armstrong. He is worthily supported by Miss Muriel Randall, Miss Una Dysart, and Mr. Cecil Parker. George Hewitt's "The Empress Intrudes" is a curtain-raiser, parts in which are undertaken by Miss Primrose Morgan, Miss Elsie Irving, Mr. James Harcourt, and Miss Constance Peilissier.

HIPPODROME.—M. D., Mr. Chas. Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—"The Roundabout" revue is here, with Francis Laidler's Co. It is a bright and sparkling show. Tom D. Newell is foremost among the comedians, and has several original songs which find general acceptance; Gwladys Stanley earns encores for well-rendered numbers; Harold Dayne and the McNaughtons provide a good share of the fun; Cissie Sullivan is a talented comedienne, and Kathleen Middleton and Mary Dempsey are also in the cast.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—Mr. Charles Gulliver's revue, "The Whirl of the World," is proving an excellent entertainment, there being lots of fun and some elaborate scenes. Charles Austin has many opportunities for the display of his comedy powers; Nervo and Knox are a couple of exceedingly clever artists; Leslie Barker and Alice Pollard have some wonderful acrobatic dancing; and delightful songs come from Peggy Scott, Elsie Chantler, and David Evans. Tommy Handley is also to the fore as a fun-maker.

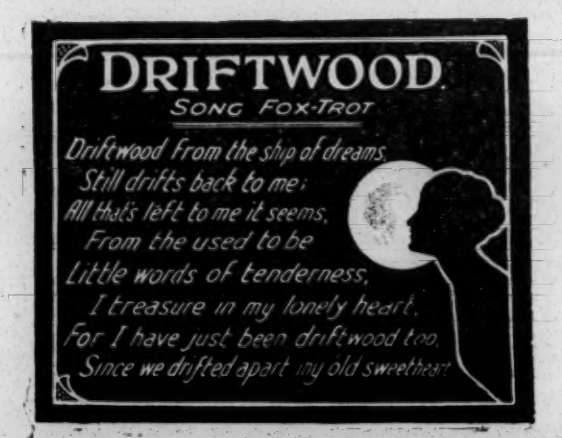
ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Jack Brennan and Fred Reynolds are presenting the revue, "Red Hot." Among the artists are Charles Freeman, Millie Constance, Wensley and Dale, Gordon Taylor, Rene Chesney, Robinson and Macken, Keith Kettle, and Percy Horsfall. The Monti troupe of dancers do good work.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Fred Karno's revue, "Miss 1925," is being welcomed here. Among the principals in the cast are Doris Ashton and Harry Herbert.

(*For other Provincial News see page* 16.)

A WONDERFUL SONG FOX-TROT

DRIFTWOOD


DRIFTWOOD
SONG FOX-TROT
Driftwood from the ship of dreams
Still drifts back to me;
All that's left to me it seems,
From the used to be
Little words of tenderness,
I treasure in my lonely heart,
For I have just been driftwood too,
Since we drifted apart my old sweetheart

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THE REALM OF MUSIC.

MISS WILMA BERKELEY.

The fame of Miss Wilma Berkeley as a young soprano of whom her distinguished compatriot, Dame Nellie Melba, has prophesied great things, had preceded her appearance at Wigmore Hall. If she did not entirely fulfil the highest expectations she in some respects proved to be a beginner of much more than the average merit. Such florid airs as Rossini's "Una Voce" she does as well, or nearly, as they can be done. The bravura passages were thrown off with the greatest ease, and in finished style. The middle is the best part of the voice—a light soprano; and it is very good, sound, warm-toned, and fresh. But all is by no means well yet with the highest notes, and these must be looked to before hope is to be entertained of a successful operatic career. Out of a number of songs in the programme Harold Craxton's "The Snowdrop," and Martin Shaw's "Cuckoo" were charmingly sung. But the rhythmic measure of "The Palaquin Bearers" degenerated almost into a jig, and sundry performances of old English songs showed that the requirements of the style were not well understood. Mr. Craxton appeared as accompanist and also as soloist, contributing a group of the old-world pieces he plays so admirably.

VIRTUOSO STRING QUARTET.

A well-contrasted programme offering great scope for the interpreters was played at Wigmore Hall by the lately formed Virtuoso String Quartet. It consisted of the Cesar Franck Quartet in D Major, Eugene Goossens' Two Sketches, "By the Tarn" and "Jack o' Lantern," and Schubert's Op. 29. All these fine things were played in very able style. The strong point of Miss Marjorie Hayward and her colleagues, Mr. Edwin Virgo, Mr Raymond Jeremy, and Mr. Cedric Sharpe, is ensemble; and to say that of a quartet is to say nearly everything. The scherzo of the Franck was an achievement to be proud of—a performance of remarkable brilliance and finish. Again, in the finale the four played as one. There was beautiful phrasing to be heard in the slow movements, while each of the widely divergent moods of the three works was in turn fully entered into and realised.

MISS VALENTINE ORDE.

Miss Valentine Orde's programme at Wigmore Hall showed her to be a violoncellist who takes her art seriously. Max Reger's Andante and Variations is not the work to appeal to everybody, for though undoubtedly well-made it is somewhat dry. But Miss Orde played it with an air of believing in it so thoroughly herself that she made it—or at any rate a good deal of it—live for her hearers. Pieces by Purcell and Mozart came as agreeable relaxation afterwards, and these were played with an engaging ease and facility which was all the more grateful because Bach's Sonata in G, at the outset, had rather lacked just those qualities. At the other end came a performance of Brahms' Trio in A Minor, with Miss Ethel Hobday at the piano and Mr. Haydn Draper in the clarinet part.

MR. HORACE SOMERVILLE.

Mr. Horace Somerville found the very place for his informal pianoforte recital at Broadwood's Bond-street Galleries. We are none too well provided in the West End with the sort of room—something between large drawing-room and small hall—suitable for music-making in an informal way. This one, which is excellent for sound, should prove a useful addition to, or substitute for, the bigger halls. Incidentally it may help to solve the problem of many a young artist whose "public" is as yet a comparatively small one.

Mr. Somerville has a powerful and fluent technique, and is very much at home in music of a brilliant kind. Among the best things he did were Chopin's Polonaise in A flat, and that very showy Concert Study of Granados. He was assisted by Miss Marie Wilson, a young violinist who, though still a student, is beginning to make her mark, and by Miss Marjorie Somerville, a singer with a good sense of style.

MISS LILIAN SMITH.

If Miss Lilian Smith, appearing for the first time at Æolian Hall, felt any of the trepidation of the débutante she at least did not show it. Her manner was easy, her attitude confident yet modest. And with justification; for she is a well-equipped young pianist. At present she is—naturally—weakest in music that calls for emotional expression, and her playing of Beethoven (Sonata in E, op. 109) did not plumb any great depths, though it was quite competent and intelligent. But her sense of the pictorial is acute; her Debussy was excellent. She also played a group of old pieces with real appreciation, so that, taking it as a whole, her début must be reckoned a promising one.

LONDON O. AND D. SOCIETY.
"Fallen Fairies."

Many a light opera that deserves better of us would be altogether forgotten if it were not for our amateurs. Mr. J. Stanley-Verde, the principal of the London Operatic and Dramatic Society, was happily inspired to revive, last week at the Cripplegate Theatre, "Fallen Fairies," the delightful fantasy by W. S. Gilbert and Edward German which, in the now long ago, followed the Gilbert and Sullivan series at the Savoy. Though hardly up to Gilbert's standard, the book is a masterpiece of wit compared with many cheerfully endured to-day, and German's music, if it sparkles less frequently than Sullivan's, is always graceful and refined. These performances by the L.O. and D.S. generally give us singing of a quality above that expected from amateurs, and this one fortunately, was well up to their average in this respect. The important part of Selene was undertaken by Miss Rhoda Whiley, whose experience stood her in good stead, and whose voice was equal to all the demands of the many songs that fall to the Fairy Queen's share. Miss Ivy Hyslop and Miss Winifred Bramwell sang pleasingly as the fairies Darine and Zayda, and the impersonators of Ethais and Phyllon and their earthly counterparts the Hunnish Knights, Mr. T. Roberts-Taylor and Mr. S. K. Knight, were as frank and free in their vocalism as they were appropriately warrior-like and bold in their acting. Mr Reginald Western, excellent as ever in the chief comedian's role made the most of his opportunities as Lutin, the Serving Fairy. As for the ladies of the chorus (there is no chorus of men) they must be praised for well-disciplined singing; and in this connection should also be mentioned the capable work of the small-part members of the cast, the Misses Edith Gallagher, Dorothy Egerton Daisy Mackay, Violet Hyslop, G Hickinbotham, Effie Crichton Eveline Scrase, and May Beeston To Mr. Stanley-Verde, who conducted as usual, goes the credit for an excellent ensemble and for the smooth playing of the very efficient orchestra.

TRINITY COLLEGE OF MUSIC.

Sir Walford Davies, Director of Music, University of Wales, gave an address on "Rhythm" to the students of Trinity College of Music at the inauguration of the Summer Term on Wednesday April 29.

Rhythm, said Sir Walford Davies, was the beginning, the end, and the interval of all things in music. It was an element of the study of music which was hard to define but not hard to understand. It would be well for the students to differentiate between three things in their musical studies—rhythm, melody, and chords. Rhythm was the greatest of them all. Whether to the soloist or in team work, in quartette or chorus, rhythm was the basis of success.

Some people were obsessed by the thought that their one object was to make rhythm, but in fact, rhythm was something outside themselves. It was not the professor who taught rhythm. It was common sense, which would impel them to the appreciation of rhythm, and it was their duty to try to obey rhythm once it had been distinguished by them.

He urged the students to distinguish between uniformity and unity. Unity was lovely and from heaven; uniformity was horrible, Prussian; it was very hell. If they once imagined that to be rhythmic meant to be uniform they would obtain terrible results. When there was unity in a choral work there was a lovely spirit in it; everyone was a musical brick in a great building obtained by unity.

An album or a book of the kind should be kept in the college in which to preserve the thoughts of students who wished to contribute to it. He was keeping one in Wales, and intended to present the volume to the Welsh library, so that a hundred years hence it could be said that in that book were enshrined the dancing thoughts of the children of the past.

At the close of the address a vote of thanks to Sir Walford Davies was moved by Professor J. C. Bridge, chairman of the Board and Director of Studies, who presided.

Scholarships for one year, with possible renewal, were gained in the competition held in April by the following:—Jose Victoria Vidgen a'Beckett, Henry Balen, Herbert Theodore Banks, Adelaide Ethel Brewer, Evelyn Irene Brightman, Dolores Cardozo, Myra Estelle Cohen, David Diskin, Riva Feliciant, Hubert George Greenslade, Leslie William James, Edward Glyn Jones, Irene Kohler, Reginald Leopold, Richard Francis Reader, Dorothea Ruth Sharman, Gladys Mary Stephens, Frederic Ernest Walding, Hugh Frederick Stephen Williams. Honourable mention: Joyce Bridget Juler.

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SATURDAY, MAY 9, 1925.

THE PLAY VERSUS THE PLAYER.

THE affecting question, Which is the more important, the actor or the author, in the economy of the theatre? is like asking what makes the morning meal more palatable, the ham or the eggs. No definite conclusion was arrived at when Mr. Nigel Playfair argued in favour of the actor's claim at the London School of Economics the other day, and Major Beith, better known as "Ian Hay," stood up for the author. Mr. Playfair gave his argument a practical turn by declaring that the individual fees paid to the player should be higher than those paid to the playwright. He had a tilt at the popular performances when he said that the "poor stuff which was passed off as musical comedy and revue" was keeping good talent away from the classical play, and away from the unacted plays of the more brilliant of the English dramatists.

The Actor and the Author.

Major Beith supported his side of the question by contending that a good play, however badly acted, could never quite fail to give pleasure, while a really hopeless play could never be redeemed by the acting, however brilliant.

Shakespeare's dictum that "the play's the thing" cannot be admitted in evidence, for he intended it only as a means to an end—namely, to "catch the conscience of the King." He, indeed, referred to the players as "the abstract and brief chronicles of the time," and even went so far as to propose to have a play extempore. While the poet's purpose was to "give to airy nothing a local habitation and a name," the duty of the actor was to "hold the mirror up to nature" and "the very age and body of the time his form and pressure."

The truth is, of course, that the two things, play-writing and play-acting, are interdependent upon each other. Each exists for the other, and apart each would be useless. If we were pressed we would incline to the opinion that the actor is the dominant figure in attracting the public. In times past there was a dispute as to whether the success of the Blondin donkey was due to the maker of the property or to the artists who put it on the stage; but the Griffith Brothers are just as successful with their horse of to-day as they were with the "moke" of older days. The crowds are drawn to the box-office by the genius of the actor rather than the skill of the author, and we would support our argument by reference to the many plays which are rejected when read and become great successes when seen on the stage.

The Perfect Combination.

One of Major Beith's arguments that a play could exist without players, while players could not exist without plays, does not bear investigation, for if put to it an actor could write his own material and make a respectable show. It is not a tendency that should be encouraged, but it often happens. How frequently do we not find that in a revue the comedian is handed a single sheet of notepaper on which to construct his part, and the result is such that the question as to how far he should share in the royalties might well arise. With a few exceptions, actors do not make good authors, though the leading dramatist of the seventeenth century, as well as the leading playwright of the twentieth, was an actor; but the fame of neither Shakespeare nor Pinero rests upon his work at the footlights.

The theatre was instituted less to show the play than to see the actor act. While the author supplies only the written word, the actor gives the characters life, imbues them with his personality, and makes them articulate. That is why a playgoer gets so much more out of a visit to the theatre to see a good play than he gets in the same time out of a book of equal skill. Not for the world would we seek to detract from the author's merit. We remember how much Sardou did for Bernhardt, D'Annunzio for Duse, Pinero for Alexander, Barrie for Du Maurier. Though in these days it would not necessarily enjoy the longest run, the perfect play and the perfect player are the combination to be aimed at. Apart they are nothing; together they are a thing of beauty and a joy for ever.

MY HOLIDAY TRIP TO AMERICA.

By RENEE RIANO.

When I leave London I shall go to America and make a trans-Continental tour by motor-car.

I shall go to Arizona, where the Cave Cities are, where the prehistoric cave dwellers lived, and to Oregon. One of my principal objects will be to look at some property we own and which I have never seen.

It is my intention to return to London in September.

I do not think I shall appear at any vaudeville houses during my tour; I shall just tour. That is, I shall rest after my strenuous work over here and in Australia. But I hope to get new material, new ideas for my show when I come back to London.

Why do I go to America for my ideas? Simply because it is difficult to get them over here. I have been trying for twelve weeks to put on a new number. It has happened like this: When I can find a pianist I cannot get a place where I can rehearse, and when I get a rehearsal room I cannot secure a pianist. When I can get both I am usually at work at three shows a day.

Non-professional friends have several times come to me and asked: "Are you doing your new numbers this week?" Just as if new numbers grew on trees! I can assure them they do not grow on trees. If they do, I haven't found any. If in Oregon and Arizona I cannot find any new numbers, I shall bring some prehistoric ones back.

Theatres and music-halls give the keynote of prosperity. When they are prosperous the people as a whole appear prosperous, and they spend their money on shows and clothes. If they see a show they like, they go a second and a third time when they are prosperous. That is why good shows should be put on. Good shows give a nice flavour to public taste.

I recently returned from a year's tour, in which I travelled 85,000 miles. My intention was to play in Australia for ten weeks, but I stayed there 18½ months. Australians are a wonderful people.

During my stay a long controversy turned about legs—whose legs were the most beautiful. One newspaper ran a controversy on "Whether the imported pair of legs were better than the local pair—which had the golden calf." It was an amusing "stunt." Whether I won or not I do not know; but I think I did.

You see, my legs are always insured for £40,000—not for beauty, but for utility, of course.

I had many interesting experiences on my travels. I did not, of course, see the chariot wheels in the Red Sea, as "novices" are sometimes told by the more experienced travellers to look out for. I never saw any Sheiks of Araby, though I saw my sheiks when in Aden. And I was literally mobbed. Perhaps it was because I went to a place where I ought not to have gone.

Photo., Foulsham and Banfield.

I wore a picturesque, big, green hat and a long, flowing, green robe. Apparently I and my friends were the attraction of the day. We were accosted by a big native with long, flowing, white robes, a turban, and his whiskers, and presently we were surrounded by others similarly attired. They all wanted to talk to us in Arabic, and finally we were forced to go down a street where there was no exit.

Fortunately a British soldier came along, some 6ft. 2in. in height, and after speaking to the Arabs in their own language, scattered them right and left.

Yes, and the British soldier came to see me the other day.

It was interesting to hear the little Ceylon boys sing. One had no idea what the lyrics were about. They had in them the word bananas. But there was no intonation whatever.

It is rare fun touring the world.

THE DRAMA IN AMERICA.

"Ruint"—Revival of "The Servant in the House"—Rupert Brooke's "Lithuania"—Opening of the New Guild Theatre.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 11.—Hatcher Hughes, author of "Hell Bent for Heaven," the play that won last year's Pulitzer prize and scored a popular success, has written another comedy about the Carolina mountain folk with much the same material as that of his earlier play. It is entitled "Ruint," and while it is called a comedy it has a strain of melodrama running through it. Mary Jane Horton is the high-tempered, pretty daughter of a primitive couple living in the heart of the North Carolina mountains. A well-dressed young city chap named Reginald visits the neighbourhood, and makes quite an impression upon Mary Jane, who believes that his sophisticated manner of making love is genuine, and permits him to kiss her. A neighbour sees the girl and her companion leave the high road for the woods, and to this garrulous mountaineer it suggests a departure from the path of virtue. So he hastens to the hut in which Mary Jane and her people pass their dull, cramped lives, and communicates his evil suspicions to her father and mother. Without making much effort to ascertain the truth the parents and their neighbours take it for granted that Mary Jane is "ruint," and seizing their rifles go in pursuit of the "varmint" from the city. Thus the final scenes of the play are taken up with the doings of a lynching party, with bloodhounds, tar and feathers, and Reginald riding on a rail. Hardly enough material, it seemed, for a four-act comedy. Jeannie Begg as Mary Jane gives an excellent performance, and other parts are well played by Caroline Newcombe, Jane Burby, and John Huston.

"The Servant in the House."

The Actors' Theatre is presenting its fourth revival of the season, and giving matinées of Charles Rann Kennedy's play at the Forty-eight Street Theatre. Arthur Lewis, the one surviving member of the cast that first acted the play in New York at the Savoy Theatre in 1908, repeats his successful embodiment of the scheming Bishop of Lancashire. Pedro de Cordobe plays Manson, William Souter appears as the Vicar, and Violet Kemble Cooper is the vicar's wife. Interest at the opening was focused on the performance of George Hassell as Robert Smith and Helen Chandler as Mary. Mr. Hassell is at present a conspicuous figure in a musical play, while Miss Chandler is a young actress who has won very high praise for her impersonation of Hedvig in "The Wild Duck." So well was the play acted that the company received an ovation after the final curtain.

"Lithuania," a one-act drama by Rupert Brooke, the poet, was presented recently at the most intimate of the intimate playhouses, the Theatre Routine in Commerce Street down Greenwich Village way. The piece proved to be quite melodramatic and thrilling. In the same bill "The Queen—God Bless Her!" a dramatic dialogue between Queen Victoria and Disraeli, written by Laurence Housman; and "The Constant Lover," a comedy by St. John Hankin, were presented. The Theatre Routine is a semi-professional organisation of drama lovers who present short plays three times a week before subscription audiences. With a large open fireplace on one side of the auditorium, the theatre is the most informal and one of the most pleasing of the tiny playhouses. The organisation is under the direction of Elizabeth Mack, who appeared as Queen Victoria in Laurence Housman's playlet.

Frances Starr made her first appearance in vaudeville at the Palace Theatre last Monday, presenting a sketch called "Colette," which has a trick finish and was written by Jean Archibald. There are four characters in the sketch, and Miss Starr appears first as a French maid, next as a fugitive Russian princess, and finally as a clever adven-

(Continued at foot of next column.)

(Continued from preceding column.)

turess. The sketch was directed by David Belasco, and was well received.

NEW YORK, April 18.—The event of the week, and the most important event of the season, is the opening of the new Guild Theatre in West 52nd Street. This is undoubtedly one of the finest playhouses in the world. It has a seating capacity of about 900, and the rows of seats are much further apart than is customary. The interior colouring of the new theatre is carried out in a Florentine design, rich blues, reds, and browns. There is no proscenium arch, the walls and ceiling of the auditorium ending simply where the stage begins. On a frieze around the walls are depicted scenes from past productions of the Theatre Guild. The opening attracted the most distinguished audience of the season, and enthusiastic praise was lavished upon the luxurious appointments of the new house. The play was Bernard Shaw's "Cæsar and Cleopatra," in many ways an excellent selection because it served to demonstrate the vast resources and perfect mechanical equipment of this new playhouse. President Coolidge pressed a button in Washington which gave the signal to raise the curtain, and Albert Bruning, clad in the gorgeous raiment of the god Ra, appeared between the draperies and recited the long prologue. Whatever discussion there may be as to the merits of the play or the acting of it, no one can question the beauty of the production. The settings were designed by Frederick Jones, and the costumes by Aline Bernstein, the entire production being directed by Philip Moeller. The performance of Mr. Shaw's play delighted the audience exceedingly, and called forth many manifestations of approval. Lionel Atwill appears as Cæsar, and Helen Hayes as Cleopatra. Albert Bruning plays Pothinus, Henry Travers has the rôle of Britannus, Helen Westley is seen as Hatateeta, and Schuyler Ladd as Apollodorus.

THE PLAY IN PARIS.

Bernard Shaw's "Saint Joan" in French—Russian Pot-Pourri at the Ambigu—Biblical "Esther" for Opera—"Tripes d'Or."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—G. Pitoeff, a Russian actor, has the good fortune of presenting to the Parisian public the chronicle of "Sainte Jeanne" in six scenes and an epilogue, by G. Bernard Shaw, faithfully translated by Auguste and Henriette Hamon. This latest story of Joan of Arc, imprinted on our minds by Miss Thorndyke, coming a few weeks after one by the clever French poet, Porchet (which was more poetic than dramatic), pleased the local critics at the Théâtre des Arts last Tuesday evening far beyond expectations. Perhaps this was due in a measure to the impressive acting of Mme. Ludmilla Pitoëff in the title-rôle, and also to the simple but artistic mounting by her husband, who also held the part of Charles VII. The author has been highly served by translators, producer, and company. "Sainte Jeanne" in all respects is a merited success.

"Nuit d'Amour."

Despite the title, the simple scenario of the musical attempt offered at the Ambigu under temporary summer management (some first-nighters had skates ready in their pockets) is perfectly harmless. "Nuit d'Amour" is described as a three-act operetta by M. Valentinoff, produced by A. Polonsky, orchestra directed by Maltschevski, and the chorus of 40 under the direction of M. Kouroff. The cast is an excellent one, including the tenor, Dimitri Smirnoff, P. Darnois, N. Amato, Ezanno, Mmes. R. Lambrecht, Marcelle Ragon, Pacheco, Laurens, and Maslova. "Nuit d'Amour" is a sort of pot-pourri, commencing with "Carmen." We then had fragments of "Faust" and "Rigoletto," and even some popular songs of pre-war days. The plot is very slight. M. and Mrs. Smiatka are giving a party to celebrate the engagement of the daughter Lisa. But the girl hates her intended, and flirts with a student, Ghenadi. He is assisted by other students, who compromise the parents, and so they are constrained to consent to the union of Lisa with Ghenadi.

"Esther, Princesse d'Israel."

In the three-act lyrical tragedy by André Dumas and Sebastien Charles Leconte, music by Antoine Mariotte, of which the first presentation was given at the Opera on Wednesday, the authors have seen the Biblical drama of Esther from a different angle than did Racine. The event constituted an evening gala for the inauguration of the International Exposition of Decorative Arts that same morning. It was, however, on Friday that we had the advertised première. The atmosphere of the present version, adapted from the play of A. Dumas, minus the first act, produced in 1912 at the Odéon, is somewhat heavy throughout the entire opera, not being relieved during the artistic ballet arranged by Leo Staats which is danced and sung during the second act. Antoine Mariotte has closely followed the inspiration of the authors, proving himself a sincere composer. Mme. Yvonne Gill triumphantly held the part of "Esther, princesse d'Israel," with Rouard as Assuerus, and Frantz as Mardochee. The orchestra was conducted by M. Rulhmann with masterly precision, while Mlle. Denya uttered a *la bémol* (as Sita Lyda) while grovelling before the King.

"Tripes d'Or."

Fernand Crommelynck, after his *Cocu Magnific* at the Maison de l'Œuvre, issued his "Tripes d'Or" (Golden Stomach) at the Comédie des Champs Elysées on Thursday. It is described as a three-act farce, and the classification is not deceptive. The period is modern, but could well be laid in the Middle Ages with change of costume. It is the story of Hormidas, a peasant who comes into a fortune, and this piece of luck almost causes a stroke of paralysis, leaving him mentally weak, but intelligent enough to hang on to his money. One of his failings is gluttony, and in his anxiety to hide his gold from those around him he swallows it (hence the title). Servants, family, and friends respectively plot to get a share of the miser's fortune, by wheedling or by ruse, until the wretched man's existence is a perpetual misery, leading him to watch day and night with a loaded pistol over his treasure. Finally, Hormidas dies in an armchair, after having scolded his valet for laziness, and the family begins dividing up the property before the body is cold. Louis Jouvet is most amusing as Muscar, the drunken rascal imposed by will as valet for life. André Florencie is likewise diverting in the rôle of the village simpleton suddenly becoming rich, with Paulette Pax as his domineering servant an equal runner.

"Un Gosse dans les Choux."

Last Saturday evening Marcel Simon presented at the Scala a diverting three-act "vaudeville" by Jean Guitton, in which he personally played the bogus secretary of a false prince to the joy of the habitués. Ginette is the daughter of a motion-picture producer and a seamstress. She has won the beauty prize offered by a newspaper, which brings many suitors, among them a prince. But Ginette prefers another chap, and when her father insists on the marriage she substitutes the "slavey" of the family. By a clause in the beauty competition the prize is doubled if the winner marries and has a child within the year. The prince, afterwards proved to be an impostor out for money, claims the extra prize by borrowing a baby from a foundling (four are presented in his name by error), but Ginette weds the boy of her choice, and as they had discounted the ceremony in advance, she is able to fulfil the supplementary conditions of the beauty contest by getting married and registering her lawful heir before the year expires. Nadine Picard is a dainty Ginette, well supported by the Scala troupe.

"Les Sept Chansons."

M. Pierre Finaly has assumed the management of the Théâtre des Mathurins for a time, and presented a mixed programme last evening (Saturday). "Les Sept Chansons," a musical drama written by Malipiero in 1918, and mounted personally by Mme. Beriza, heads the list. It is in seven "dramatic expressions," inspired by Jacopo da Todi, the Italian Franciscan friar (1300), and Lorenzo, of "The Merchant of Venice" fame. Mme. Beriza plays the lead in this and the other numbers—viz.: "Aucassin et Nicolette," descriptive song by Paul le Flem, mounted by the Hungarian artist Ladislas Medyes; "L'Arc en ciel" ("Rainbow"), up-to-date production by Jean Wiener and M. Ribemont.

Chimère Revivals.

"Martine," five tableaux by Jean Jacques Bernard, forming the new programme of Gaston Baty at the Studio Theatre (a small hall in the roof of the Opéra des Champs Elysées), was produced at the Chimère just prior to the dismantling of that wooden structure on the Boulevard St. Germain a couple of years ago. It is an agreeable study of character, with Marguerite Jamois in the rôle she created. A short piece, "Intimité," by Jean Victor Pellerin, closes the bill, being a dialogue between a married couple, the lady chiding her egotistical husband for indifference, and sending him to Coventry when he would fain kiss her while thinking of another.

"Lucarne Dramatic Society.

This stage society directed by Mme. Vania Gregor gave its first matinée last week. The initial item was "Les Bons Actors," a one-act comedy by René Bruyez, concerning life behind the curtain, the lead being held by Mme. Gregor in the rôle of an actress unable to decide whether she prefers her lover (M. Delacourt) because he is an actor or because he is a man, thereby mixing up a mirage with reality. The Lucarne group also presented "Entrez dans la Ronde," fantastical essay in three tableaux by Edmé Goyard, in which we understand during the dialogue that Fancy is at loggerheads with Reason, but of course it is the latter which comes out on top fifty years later.

LONDON VARIETY THEATRES.

THE COLISEUM.

South wind seems to blow across the footlights when Kathleen O'Hanlon and Theo. Zambuni are on the stage. Though their "character dances" range from the Argentine to the underworld of Paris, the main impression they leave is of a burning night in a clime not a great distance from the equator. There is passion in the intensity of their movements. Against a black background the bright colours of the Argentine orchestra stand out vividly, and the scene suggests a café filled with a riot of pleasure. Wild abandon seems to inspire the moments when Kathleen O'Hanlon, with feet locked on the nape of her partner's neck, spins round rapidly, head downwards, through the air. Their apache drama, too, is so strikingly executed as to overcome the objection that the story—the lover whirling round with a dead girl in his arms while the police are looking for the corpse—is hackneyed. Senorita Ariana, a handsome Spanish beauty of exceptional height, has a gracious way with her while slowly stepping the characteristic measures of her country.

This week's programme has been a revue of dancing. In addition to this act, the ballet of Karsavina remains, and also Renie Riano, who is perhaps the ablest exponent of comedy in rhythmic movement, as "Whoops, I'm an Indian" makes plain. Then there is Mary Leigh, who has grown rapidly in grace and ability since she was a baby of musical comedy. With Paul England, who graduated in vaudeville revues, and H. B. Hedley, a pianist from the Co-optimists, she supplies a pleasant medley of songs and dances. One of their numbers is the prettily sentimental "And That's Not All," and another declares that "When You Come to the End of a Perfect Day the Wonderful Night begins."

Toe and heel dancing is represented by Scott and Whaley, who introduce a number of novel steps into this long-popular feature of music-hall entertainment. They are as lively on their feet as with their tongues, which is saying a good deal. Novelli the Italian singer, wins a storm of applause, which proves that his popularity is assured. Leslie Weston lives up to his title of "cheery entertainer," and Milly Capell's posing studies with the aid of her dog are charming. The topical patter of Milton Hayes is as much to the public taste as ever, while his declamation of "Bachelor Blues" is a stirring statement of the chief problem in the life of every man.

THE ALHAMBRA.

That a drama in dumb-show can be created out of the simplest materials has been proved this week by Andrea Meazza and Jeanne Adrienne. As the climax of their act at the Alhambra they present "End of a Dream of Fascination." Jeanne Adrienne plays the part, eminently suited to her simple charm, of a girl sent into transports of delight on receiving the present of a doll made in the likeness of the devil. She puts it aside. Immediately a real devil appears—a part that fits Andrea Meazza's style excellently. The girl fights him with all her strength, but he flings her into the air and catches her as easily as a cat would a mouse. At last she flings him down, but, springing to his feet, he seizes her and breaks down the last scrap of her resistance. The lights go out: when they go up again the girl wakes to find herself wrestling frantically with the doll. There are three other items in the act—a waltz, a tango, and "La Poupée," the last being a particularly graceful *pas seul* by Jeanne Adrienne in a crinoline.

The strength of the programme as a whole lies in the number of old favourites it contains. Besides Ada Reeve, who remains from the week before, the "stars" have included Tex McLeod, who spins yarns and ropes in such a way as to make one enhance the value of the other, and Bransby Williams, whose "Bransby Snaps" is a mixture of engaging variety consisting of the town crier, "Ginger Jack Puts Up for Parliament," and the cowboy-critic's account of "Hamlet."

"I'll See You in My Dreams," "Jealous," "In Shadowland," "Oh, How I Love My Darling," "Eat More Fruit," and the "Indian Love Lyrics Foxtrot" are some of the entrancing melodies played by Jack Hylton's bandsmen. They wind up with "Show Me the Way to Go Home," during which the musicians depart one by one until Jack Hylton sits down in solitary state to play "I'm So All Alone." Willy Woltard's juggling with hats and other things is lively and droll; Olive Fox has three jolly songs written by Clarkson Rose; and the Spyras are adept in the art of slow knockabout fun.

HOLBORN EMPIRE.

Mr. Charles Gulliver's bill at the Holborn Empire this week is a most attractive one, each item "getting over" in no uncertain fashion. A pleasing feature of the show as a whole, and one which makes for continuity of the entertainment, was the way in which several of the turns took their cue to enter from a conspicuous item of their predecessors' act—noticeably so in the case of Johnson Clark when following Vera Wootton, making play of the title of her French song; and Messrs. Naughton and Gold after Albert Whelan—the former thanking the audience for the storm of applause prior to their act, when, of course, it was Whelan's reward.

Mr. Hal Wright gives a clever vocal act, in which new words are deftly grafted on to old tunes, the comical effect of his deep baritone and light-tenor selections being very diverting. The Skating Nelsons followed. They are very graceful and agile, with one of the male performers a clever knockabout comedian. Miss Vera Wootton, in contrast to some of her contemporaries, not only sings pleasingly, but her enunciation is very clear, not a word being missed. She has two good numbers in "Be Careful" and "Oa, la la," and she retired to much applause. Mr. Johnson Clark—with Hodge, of course—presented his new ventriloquial scena, an elaborate stage setting representing a business-like barge moored to the banks of an equally realistic canal, with bridge and accessories all handy. The clever badinage which ensues between the pair caused the heartiest merriment, a call before the tabs being cordially given. Jack Lane, the "rustic at the piano," has a comical ditty concerning "Sarah and Clara," irrepressible twins, a wealth of patter accompanying the song. A genuinely funny parody on "Kentucky" concluded this popular comedian's turn.

Miss Joan Hay's beautiful and cultured voice was heard with much pleasure in "Night of a Thousand Joys" and "Come Back to Me"—a dramatic study. For the resulting encore Miss Hay gave with splendid effect "Wonderful Bells of Love," a double call before the curtain being accorded. Mr. Reg. Wentworth showed himself to be both actor and vocalist in "Vagabond Dan," part song, part recitation—excellently rendered; and he was succeeded by Miss Hilda Glyder, whose arresting personality—plus a judicious selection of songs that exactly suit her—has made her so great a favourite. On this occasion "The Apple Tempted Adam" and "All the Nice Girls" were given with that wealth of expression that is the particular gift of this artist; "In Grandma's Days" being another song that fits her like the proverbial glove. The popularity of Mr. Albert Whelan shows not the slightest sign of waning, and on Monday evening he had his audience whistling his famous entering tune in unison, and repeated when, on the conclusion of his delightful entertainment, he prepares to take his departure. He has never been in better form. Messrs. Naughton and Gold were very heartily welcomed, their droll turn meeting with a cordial reception; and the Great Gerard, heavy weight juggler, concludes the excellent entertainment.

CAMBERWELL PALACE.

Irene Shamrock, Fred Miller, Herbert Lee and Joe Baker, all contribute to make Ed. G. Pelton's revue, "Attaboy," a real live show, among the features of which are some dashing dances by a well-trained chorus, some tuneful singing by the Royal Quartette, and a breezy interlude by Harry Emeric. With two such energetic leaders as Irene Shamrock and Herbert Lee it can be understood that there are few dull moments and the humorous incidents are many.

SHEPHERD'S BUSH EMPIRE.

Much of the merriment in the current week's programme at the Shepherd's Bush Empire is provided by that expert dame comedian, Mr. Bruce Green, who is to be complimented on his frequent change of material. His latest numbers, "I Still Went on Knitting" and "The Fairy Told Me," are full of fun not unmixed with words of warning to womenfolk; and Mr. Green's ability as a chorus-song purveyor is demonstrated by the volume of sound from the auditorium choristers in that popular song, "Eat More Fruit." Two "tabs" calls for Bruce at the end. Another artist deservedly the recipient of hearty applause is Miss Mona Grey, an entertainer of great vocal versatility. This will be gathered from the fact that alone and unaided she repeats the whole of a "soirée musicale," instrumental and vocal items alike, being in turn tenor, soprano, contralto, and childish treble, not to mention a violin and a "rapidly running-down" gramophone into the bargain. Her imitations of instruments are amazingly realistic.

Brightness is splendidly exemplified by Key and Keyworth, whose high spirits are infectious. They manage to squeeze a little bit of everything into their fifteen minutes' tenure of the stage—singing, dancing, and mimicry all being included in their curriculum. Neat and amusing persiflage welds the whole together, and Key and Keyworth make themselves strong favourites. Another double turn which proves popular is Morris and Cowley—a couple of rapid-fire, cross-talk comedians, who add some quaint burlesque vocalism to their attainment. Their rendering of "If Winter Comes" as a duet with a difference is excruciatingly funny.

Handsome Miss Dorothy Ward is at the top of the bill, and so successful are her artistic song scenas that nothing short of a speech in front of the curtains appeased the Bush patrons' applause at the end. Lawrence Tiller's Dorothy Dots also share in the plaudits. Another stellar attraction is Mr. John Birmingham's Band, who introduce every conceivable kind of tone-colour into their renderings of the latest dance numbers, whilst Zellini, the popular burlesque juggler, and Iris Holden's "Fantoches," an item in which marionettes and dancing are artfully combined, complete an excellent and varied programme.

GRAND, CLAPHAM.

An excellent variety programme is the fare at the Grand, Clapham, this week, where several old favourites are to be found. Harry Weldon is, as usual, a great success. His burlesque imitations of various artists, and his exploits as a policeman cause roars of laughter. That dusky queen of comedy May Henderson, always a favourite here, in "I Like Sausages" and her hunting frolic, is very well received. Harry Champion, singing his numbers at the speed to which we are all accustomed, gives us "With My Old White Spats On" and "Eat More Meat." Cornalla and Eddie must be good customers of the china stores, for in their "toss 'em and miss 'em" act, which is really a clever performance, quite a havoc in broken plates takes place. Naughton and Gold are a couple of very amusing comedians, and present a new item—dancing by slow motion. S. W. Wyndham, the unique comedian with a unique voice, Norah Delany, the girl in uniform, smartly dressed first as a soldier and then as a naval officer; and Ulrick, who performs wonders with his feet, juggling a gigantic barrel, are other turns that merited the hearty applause accorded them. A new one-act play presented here, entitled "The Awakening," and featuring Hector Abbas and Stella Patrick Campbell, is very welcome. The story deals with an inmate of an asylum who, on escaping from his cell and gaining admittance to the doctor's study, recognises in Margaret, the doctor's wife, the cause of his own misfortune and loss of reason. With the shock comes understanding, and he is able to thwart the nefarious schemes of the faithless wife to murder the doctor. As "No. 13," the asylum patient, Hector Abbas gives a clever impersonation. Stella Patrick Campbell as the doctor's wife plays the part admirably, while Charles F. Cooke as the doctor, and Howard Brenan as Jenkins, an attendant, assist to make this little play a success.

"UNEMPLOYED."

Comedy-burlesque, new version, in eleven scenes, produced at the East Ham Palace on Monday, April 27.

After a successful try-out at Brighton, this revue, which has been running for three years, proved in its new form as attractive as ever. While Bloggs' dream, while waiting at the Labour Exchange, that he had been elected the local mayor, remains the pivot of all the fun, the whole show has been re-written and new scenes introduced. Gone is the miners' meeting, and in its place we have a tabs' number by the Six Dancing Doles, "We are the Lady Boxers," and in boxing attire and suitable business they present a pleasing change. Then a new feature is a scene outside a sporting club, in which Bloggs, excellently played by Andy Powers, creates much amusement, especially when he follows Private Jacks, quaintly taken by George E. Beck, in being summarily ejected by the club "bruiser." This scene is brought to a screaming climax by one of the Sultans (diminutive Jack) vanquishing the redoubtable champion. The best scene is, perhaps, the "Orderly Room, Ripon Camp," where Bloggs is demobbed, and in this Leslie Sears, as Private Nuisance, is outstandingly humorous. The whistling conversation is distinctly clever. Miss May Roome is a vivacious ragtime girl, and quickly became a favourite with her singing and dancing. Her song successes were "Eat More Fruit," "I'm Going to Jazz My Way Back," and "More." Miss Marjorie Anderson had a good number with the Dole Girls and chorus in "Not on the Dole," they being strikingly costumed. The last scene is taken by Jack Hylton's Metro-Gnomes Band, a combination which presented a number of popular selections in a new style, in which Miss Ennis Parkes and Mr. Tim O'Connor, as dancers and vocalists, take a large share. They were rapturously received.

Harry Gould.

Concluding a long season with "Tilly" a few weeks ago, Harry Gould is now rehearsing for one of the chief comedy parts in "Our Dad," which he joins next week at Hull.

Miss Edith Hale King (gold medallist, L.A.M.), the well-known teacher of elocution, has opened an academy, called the Hanover Academy of Elocution and Dramatic Art, at 14, Hanover-street, Regent-street, W. She is giving individual and class instruction in Elocution, Voice Production, Acting, and Deportment.

"HOLLYWOOD FOLLIES"

At Lewisham.

Mr. John Lester's American musical burlesque, in 14 scenes, reached Lewisham Hippodrome, on Monday, and was very well received. There is something for everyone in this production. Film lovers, of course, are catered for. Hollywood, California, forms the opening scene, and its medley of film people is most interesting; then an actual film scena, "The Rescue," is quite thrilling; the Casting Office, where film stars are chosen, is followed by an interesting film-face competition, in which budding kinema stars compete. Music lovers are well looked after, the Cowboy Syncopators in the last scene proving a big success. Then Edna Prince sings beautifully, as do the Georgia Jubilee singers, in songs of slavery days. For those whom the terpsichorean art enthralls, the Eight English dancers, the Ten War Babies, Lillie and Bessie Pike, and the diminutive Little Nick, all excel. Nor must one forget pretty Miss Gladys Neville, whose rendering of "School Time" is as piquant and fascinating as anything this charming little lady has given us. Of course, Harry and Burton Lester are well to the fore throughout, and all they do is stamped with originality and success. Phil Peters lends aid in most of the comedy scenes, and is quite a success. The numerous other parts are all ably played by an excellent company.

"P's AND Q's"

At the Empire, Stratford.

Produced a month ago at Boscombe, and since then having been very favourably received at Birmingham and elsewhere, this revue had an enthusiastic reception here on Monday night. The book is by Noel Scott, the lyries by Donovon Parsons, and the music by Pat Thayer, and all departments have been well served. Mr. Walter Williams, who presents this show, proved highly qualified to take the leading part, and with the Sisters Chisholm (Lena and Peggy), has some ingratiating numbers. With Miss Lena he captures the house with "Just What the Doctor Ordered," the "P's and Q's" Girls parading in novel dresses. Still more winning was "Tell all the World," whilst their final joint contribution, "Oh, Mr. Moon," proved perhaps their best number. Miss Lena also played the violin, and with Miss Peggy had an instrumental item, the latter at the piano. Their songs, "Sweetie, Dear," and "Sweet Long Ago Melody," were warmly welcomed. Miss Kathie Lyn, as "A Madame Butterfly," and in a dance with the Girls, submitted an item which at once won high favour, and she led them superbly in the first full chorus, "Mind Your P's and Q's." She certainly proved a very capable soubrette, and acted well in the sketches. Mr. Stanley Vilven opens the revue in a new style as a wizard to whom all things were possible, and he produces all the principals in an entertaining fashion. Then we are shown how a play is produced, where Edwin Lawrence starts the fun and keeps it at top notch throughout. His comedy proved most exhilarating, whether in conjunction with Frank Jarvis or with others. One of his best tabs numbers was the "Soccer Pro.'s Lament," where he was later joined by Jarvis in most amusing dialogue, the whole house rocking with laughter. The same remark applies to a sketch, "Laying the Lino," where they were joined by Arthur Bentley, who takes many parts in good style. Stanley Vilven has a very pleasing voice and manner, and appeared in a most effective scena, "A Slice of Holland," with Miss Lena Chisholm, and again in a "Romany Rye" number, in which he contributes "'Good Day' to You." His characterisation was good throughout.

"STOP FLIRTING"

At the Alexandra, Stoke Newington.

That youth will have its fling is amply exemplified in this energetic and enthusiastic company, every young member of which seems to fully enter into the spirit of the game, and naturally their self-enjoyment infects the audience. The rollicking self-invited house party indulge in their ragging in the most natural of high spirits. Clifford Cobbe, as the host, snubbed by his guests and emerging from a bogus aeroplane disaster, is fully equal to the incessant demands upon his humorous powers; and Miss Ida Walton, as his jealous, flirtatious fiancée, is charming and natural. In accent and gesture Edward Dignon fully realises the Italian fortune-hunter, Count Spinagio. A. J. Mayne ably seconds the hero in their comedy plotting. Teddy Lawrence and Joan Bryant are expert dancing partners, with an extraordinary variety of comic capers—in fact, their dance in the second act is one of the outstanding features of the show, and they have to "oblige" again and again, with variations. Ena Evans displays similar gifts, and Edward Merryne and Frank Irish complete a capital all-round cast.

On Monday week Eddie Morris—the Kid from Kentucky—resumes in town at the London Coliseum, with Chiswick to follow.

"CHOCOLATE DROPS"

At the South London.

A large audience on Monday last at the South London Palace thoroughly enjoyed Lewis Hardcastle's new revue, "Chocolate Drops." This is a well-balanced show, with plenty of humour in it, and some really good singing, accompanied by skilful dancing. The humour is in the exceedingly capable hands of Bob Roberts and Ted Clarke, who, it is needless to say, make the most of their parts. These two artists were at the top of their form on the night of our visit, and when they were on the stage the laughter was long and loud. The excellent work of laughter was well carried on too by a little dark-faced comedian, in the shape of Eddy Lewis, whose dancing was remarkable. A duet between this artist and Bob Roberts, "Home, Sweet Home," was heartily applauded. One of the biggest successes of the evening was the singing of Mr. J. Mores, a singer with a very effective range. The applause which he received for a splendid rendering of "Navana" was a compliment well deserved, and he scored heavily with that plaintive melody, "Bombay Rose." Mr. Hardcastle is to be complimented in having in his company another fine singer in Miss Pops Lane, whose love duet with Mr. Mores was a distinct hit. "Crinoline," a song of fifty years ago, gave this charming singer another chance to show her vocal abilities, with splendid results. Miss Lee Jerome was a conspicuous figure throughout, "California," "The Military March," and "Chili Bom Bom," being mediums to prove her ability. One particular scene gave the good-looking chorus a chance to show their ability without any help from the principals, and the acrobatic dance given by the whole chorus was exceedingly well received. The final scene, "The Palace of Jazz," was notable for the appearance of a jazz band, who gave a very pleasing performance.

Will Bennet.

His many friends will regret to learn that Will Bennet, the genial press manager of the London Hippodrome, has been compelled to take a long holiday owing to a nervous breakdown. At the present moment Will is in Cornwall, but he hopes shortly to go on a sea trip. Everyone will wish for his speedy return to good health.

"CABARET CALLING"

At Olympia, Shoreditch.

Crowded houses have welcomed this Palace Production's presentation during the week, and it may be well described as a riot of fun, melody, and beauty, which goes with a swing, without a dull moment or a superfluous scena. Bob Stevens is a great favourite, and his natural drollery is well exploited, especially good being his efforts as the bookie in the "taxi" episode, and as the Tommy in "Demobilisation," into each of which much comic and original matter is introduced. Jane Ayr has an attractive way of singing such songs as "All Alone" and in the "Swimming Finale," assisted by an excellently drilled and comely chorus, and the speciality dances of the Grafton Six, she presents a pleasing picture. Wyn and Ivy work hard and well in the singing and dancing line, and Ken Douglas is a first-rate dancing mimic, whilst Ethel Fraser is praiseworthy, and Leonard Stibbing is well in the picture in his various impersonations. The Dollies' midnight cabaret, "Revenge" (a mock-melodrama by Bob Stevens and others), Cannibola, and "My Lady's Crinoline," are among specially noteworthy scenas. The Imperial Trio and operatic chorus put in some telling work with their excellent voices. Ralph Corum and Dudley Powell, musical conductor, take their share of the honours, and a successful run can be predicted for this non-stop cycle of songs, dances, and drollery.

"TONS OF MONEY"

At Brixton Theatre.

The attraction at the Brixton Theatre this week is the successful farce, "Tons of Money," presented by J. Bannister Howard. Laughter has been loud and long at the many delightful situations in one of the most popular farces of recent years. Ivan Leslie as Aubrey Allington, is the chief funmaker, and without a doubt he is a comedian of the first class. Miss Ninette Ramon as his wife, is very good, and Miss Mary Braithwaite as the aunt is most amusing. The butler is capably played by William Allison, and Arthur Nicholas also does well. Other parts are excellently played by Betty Marshall, Desiree Gray, and John Wheatman.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
CHARLES GULLIVER'S NEW REVUE,
"SKY HIGH"
A. de Courville Production.
GEORGE ROBEY, LORNA POUNDS,
NELLIE WALLACE, TOOTS POUNDS,
NATTOVA and MYRIO,
R. CHISHOLM, MARIE BLANCHE.
Two Performances Daily, 2-30 and 8-15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing May 11th:

6-30 **HOLBORN EMP.** 9-0
DOROTHY WARD.
HARRY WELDON.
ANN CODEE.
ANNA HUMBER'S
"MOMENTS OF MELODY."
PEEL & CURTIS.
ALAN SHAW.
BOND ROWELL.
CORNALLA & EDDIE.

6-40 **KILBURN EMPIRE** 9-0
"PLANTATION NIGHTS.'
MAY HENDERSON.
JOHNSON CLARK.
SAMMY SHIELDS.
FORD & DOWNES.

6-15 **LEWISHAM HIP.** 8-40
Albert de Courville's New Revue,
"WONDERS"
Starring—
JOS. ALEXANDRE
and
THE CONEY ISLAND BAND.

6-40 **CAMBERWELL PL.** 9-0
A New Revue—
"SAME TO YOU."
Written and Produced by Norman Lee.
Starring—
GEORGE JACKLEY,
DAISY TAYLOR,
JACKSON'S ENGLISH DANCERS,
ALF. THOMAS.

6-40 **GRAND, Clapham J.** 9-0
ED. G. PELTON
Presents—
"ATTA BOY."
An American Burlesque,
Including—
IRENE SHAMROCK.
FRED MILLER.
HERBERT LEE.
HARRY EMERIC.

6-40 **HAMMERSMITH PL.** 9-0
Palace Productions, Ltd.,
Present—
"CABARET CALLING."
A Riot of Fun, Music, and Beauty.
Including—
BOB STEVENS.
JANE AYR.
WYN & IVY.

6-40 **ILFORD HIPPO.** 9-0
CHARLES GULLIVER
Presents—
SHIRLEY KELLOG,
with
CLARKSON ROSE,
In a Spectacular New Revue,
"HAPPY HOURS."

6-40 **SHOREDITCH OLY.** 9-0
"THE BARNSTORMERS."
Cast Includes—
JACK MORRISON
COOPER & LAIT.
DAN WHITLEY.
VIOLET PARRY.
JACK LEOPOLD.

6-30 **CROYDON EMPIRE** 8-45
Direct from the New Oxford Theatre.
The Show that has made Millions Laugh.
"CASEY'S COURT."
A Music-Hall Show.
WILL MURRAY as "MRS. CASEY."
Telephone: Museum 1740.

6-40 **ISLINGTON EMPIRE** 9-0
"TONICS."
Featuring—
JACK WARMAN.
BERT ARNOLD.
DOROTHEA PINHOE.
MAY HENDERSON.
VERA WOOTTON.
HARRY CHAMPION.
S. W. WYNDHAM.
BILLY SIMPSON.

6-40 **POPLAR HIPPO.** 9-0
East London Players
(Direction, Dorothy Mullord)
Present—
The World-renowned Play,
"THE UNWANTED CHILD."

6-40 **WILLESDEN HIP.** 9-0
West London Players
(Direction, Dorothy Mullord)
Present—
"SEVEN DAYS' LEAVE."

6-40 **ROTHERHITHE HIP.** 9-0
South London Players
(Direction, Dorothy Mullord)
Present—
"COMING HOME."
or
"MEMORIES OF 1914."

6-40 **COLLINS'S** 9-0
North London Players
(Direction, Dorothy Mullord)
Present—
"EAST LYNNE."

THE VARIETY WORLD.

Vaudeville Golfers—Will Fyffe Prize—A Success in Australia.

Dave Carter Cup.

Next Thursday, the 14th inst., the competition for the Dave Carter Cup will be held at Sudbury. It is bogey play.

Invitation Match With Sudbury.

The following Thursday, May 21, the Vaudeville Golfing Society have received an invitation from the Sudbury Golf Club to a team match on the Sudbury course. All who are available for play on that day should communicate with Mr. Alf. Hayward, so that the strongest possible vaudeville side may be chosen.

Will Fyffe Golf Prize.

There was a large attendance at Coombe Hill, last week, to compete for the valuable prize (a free week at Gleneagles) offered by Mr. Will Fyffe to vaudeville golfers. Mr. Horace Sheldon topped the list in London with "3 down" against bogey. No one got any nearer to him than "6 down," which was the score put in by Mr. Jimmy Foreman; a "7 down" emanated from Mr. Hal Jones, the indefatigable Mr. Sammy Shields had to be content with an "8 down," and both Mr. Dave Carter and Mr. Billy Bleach had "9 down." Others to compete were Messrs. George Sanford, Charles Tucker, P. G. Clark, Harry Gunn, Vic Royal, Jack Henschal, Billy Merson, F. Bell, Harry Thurston, L. Sosini, Greeves Johnson, and Jimmy Russell.

Mr. Harry Barratt, playing at Rochester, sent in the best score from the provinces. Other provincial cards arrived from Mr. Bert Coote and Mr. Wilbur Lenton. The final is therefore between Mr. Horace Sheldon and Mr. Harry Barratt, and should provide a tough finish.

Artists Entertain Golfers.

At the Wimbledon Park Golf Club, last Sunday evening, on the occasion of their spring meeting and auction sweeps dinner, an excellent musical programme was organised by Mr. Leslie Henson, and a thoroughly enjoyable evening was spent. The following artists contributed:—Mr. Leslie Henson, Mr. Dennis Noble (Bamton Royal Opera Co.), Mr. Eric Blore, Mr. Chas Tucker and his Violin; Mr. E. England (vocalist), Mr. Dave Carter ("he of the top note"), Mr. Ernest Graham, and Mr. Geo. Grant, and Mr. Rennis-ton Miles at the piano. The guests were well looked after by Mr. T. P. Johnson, the club's genial manager.

Back from "Over There."

Mr. Harry Marlow, the general secretary of the Variety Artistes' Benevolent Fund, accompanied by Mr. W. H. McCarthy, accountant of the V.A.F., has returned from America. Both expressed to an "Era" representative their high appreciation of the manner in which they were received and entertained by Mr. E. F. Albee, of the Albee and Keith Circuit, and Mr. Henry Chesterfield, of the N.V.A. Club, New York City.

Will Fyffe in Australia.

Messrs. Reeves and Lamport have received a cable from the Williamson firm in Australia to the effect that Will Fyffe has made a brilliant success on his opening there.

Busy Frank E. Franks.

Frank E. Franks will have a busy time this coming Christmas, as he is presenting three pantomimes—"Cinderella" (A company), Hippodrome, Liverpool, starring Frank Benson in the cast; "Cinderella" (B company), on the Stoll tour; and "Red Riding Hood," at the Hippodrome, Newcastle. We understand that "Red Riding Hood" will be the biggest production ever presented in the provinces, with a cast of 130 artists. The book will be written and produced by Frank E. Franks, and the main chorus rehearsals are to commence in June. Mr. Franks is using the whole of the Hippodrome stage, part of which has never before been used by any producer. He was the first to utilise this extra stage room with his "Cinderella" last year.

"The Times" revue is fully booked by Moss Empires, Gulliver, Stoll, and all leading independents, without a single vacant date, till May, 1926.

Mr. Franks states that "Dole Stopped" is not yet up to the usual standard of production, and is to terminate its first tour on May 16. The second tour is to be reproduced immediately, with Frank Benson in the cast.

Mona Grey.

Making her variety debut this week at Shepherd's Bush, Mona Grey, a delightful entertainer, has made an excellent impression with the Stoll management, and further immediate dates have been arranged through Nat. Day. Next week Miss Grey goes to the Hippodrome, Bristol, and after playing the Coliseum the following week, she must return to concert party for the season.

Miss Hetty King.

In Miss Hetty King's article in the "Era" a fortnight ago, a typographical error appeared. It was two years ago (and not 10 years ago, as was stated) that Miss King cancelled eight years' work in London.

Shirley Whyte.

At the New Theatre, Northampton, last week, Shirley Whyte made her debut in revue in the new G. L. Production, "Brevities of 1925," with decided success, doing particularly well with her comedy scenes with Dick Tubb, and with her own speciality. The show is at Southsea, and next week will be seen in town for the first time, at the Empire, New Cross.

Harry Gunn.

On the 18th inst. Harry Gunn, assisted by Miss Marjorie Fitzallen, makes his reappearance in town with his successful comedy scena, at the Empire, New Cross, and then makes a tour of the other Moss halls. In three months' time Harry will be presenting his new scena.

The Claribel Band.

The Claribel Band, which recently made its appearance on the Moss Tour at Newcastle, has caught on, and Fred Francis tells us that he has booked it solidly until September.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that twelve death levies are now due on the 1925 book. Red stamps, 18.

Fred Reynolds.

Fred Reynolds, the Sheffield agent, was on Thursday, the 30th ult., at the annual shareholders' meeting, elected a director of Hippodromes, Chesterfield, Ltd. Mr. Reynolds has, this year and last, run a series of his own variety combinations at the Hippodrome, Chesterfield, most successfully.

"The Toy Drum Major."

"The Toy Drum Major" is a song that certainly should not be missed by any producer on the look-out for a novel number lending itself particularly to dressing, lighting effects, movements, etc., being equally adaptable as song, fox-trot, or march. It is undoubtedly the production song of the year.

British Acts for Russia.

I learn from an authentic source, writes an "Era" representative, that quite a number of reliable British speciality acts are being booked for Moscow and Leningrad. The conditions in both those cities for the variety artist, according to information in my possession, are excellent, and those who are offered engagements for Moscow, Leningrad, or Warsaw, through reputable agents, need not fear to accept them.

Phyllis Bedells.

The favourite English dancer, Phyllis Bedells, who succeeded Genee and Kyasht as premiere danseuse at the Empire Theatre, makes her reappearance on the stage, after an absence of three years, at the Bristol Hippodrome, on Monday. Miss Bedells is in private life Mrs. Ian Macbean, and she and her husband have a successful school of dancing at Clifton, Bristol. Although she was born in Bristol, Monday's event will be her first public appearance in the city since she was a child. Her production for the occasion will be a little Wilhelm ballet, "The Vine." When she danced in that piece at the Empire in 1915, a part called the Spirit of the Stream was played by "June," who is now leading lady on the same stage in "Boodle."

League of Welldoers.

The League of Welldoers (Liverpool), now 32 years old, has recently sent a cheque for £16 6s. 11d., 5 per cent. of the net gain of its 18th annual matinee at Olympia, Liverpool (lent for the occasion by Moss' Empires, Ltd.), towards the funds of the Variety Artistes Benevolent Fund, "as some little return for the many kindnesses the Stage has shown in the past."

Ristori in Vienna.

Ristori and Partner have just concluded a month's engagement at the Orpheum Theatre, Budapest, and had a very happy time there, getting in some fine games of golf. Ristori is now at the Apollo Theatre, Vienna, for the month of May, and returns to England next month for a short holiday. He then goes again to the Continent, where his act has proved a phenomenal success.

Albert Wayne.

Albert Wayne, who has appeared in many revues over here, and produced some of the cabaret shows at the Grafton Galleries, is now in Budapest, producing there with great success.

"Twinkles."

At the Woolwich Empire this week, Julius Darewski is presenting a new edition of "Incidents," now called "Twinkles," the book for which has been written by Herbert C. Sargent. In the leading rôle Miss M'lita Dolores gives a delightful performance, and is perhaps seen at her best in the nursery scene, as the child "who wanted to see the sailors at Madame Tussaud's." Mr. Darewski has secured a fine all-round cast, which includes Austel and Arthur, Frank Paull, Molly Vyvyan, Jack Shelley, and Harold Wellesley. The show is well staged, and was keenly enjoyed by the patrons here.

Edward Jones.

Edward Jones receives an ovation at the conclusion of his act at the London, Shoreditch, this week. He is the possessor of a powerful bass-baritone voice, which is shown to advantage in such numbers as "Bagdad" and "When the Gold Turns to Grey," both winners from the "Wright" house.

For South Africa.

The following artists: Nina and Nora and Bert Maddison, sailed from Southampton on Friday last, per R.M.S. Walmer Castle, to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A., Limited.

Frederic Bentley.

Returning from the Continent a few days ago, Frederic Bentley has been secured by Moss Empires to open in "Better Days" at the London Hippodrome. Freddie will introduce some of his own material in the show. During his stay abroad with Mrs. Bentley and her sister, Freddie visited Cannes, Nice, Monte Carlo, San Remo, and Paris. It was in the latter city that Freddie saw one of his own sketches being played. Although the title had been changed, Freddie thinks the artists might have given him the credit of being the author.

Tex McLeod.

It is just twenty months ago since Tex McLeod left these shores to continue his travels abroad, and during his absence has played in Africa, Australia, and, of course, back to America for a season. Opening in town on Monday, at the Alhambra, Tex was given a hearty welcome. During his four weeks' stay in town on the Stoll tour, Tex is also appearing nightly at the Café de Paris, where he is proving a strong attraction.

Leslie Barker.

We hear that Leslie Barker recently joined the cast of "The Whirl of the World," which is at present playing at the Empire, Liverpool.

Florrie Ford.

Always a big favourite in Blackpool, Miss Florrie Ford is presenting her latest successful show at the Palace, this week, which proves a strong attraction. Next week Miss Forde plays at Keighley, with Grimsby to follow.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank the Otto Culling Tribute Fund, per Mr. Charles Kenyon, for their kind donation of £6 12s., also Miss Gracie Fields for purchasing a beautiful doll at the matinee auction, and returning it to the Guild to be used by them as they think fit; also for a donation of £2 from Mr. Archie Pitt; and Miss Florence Dwyer for a collection of 11s. from "On the Bounce" Co. Mr. Jo Brown is thanked for a parcel of ladies' new clothing.

Leslie Weston.

Resuming the Stoll tour at Wood Green last week, Leslie Weston, the popular entertainer, is this week appearing at the London Coliseum, and next week goes to the Victoria Palace.

Archie Glen.

At Aldershot, recently, Archie Glen concluded his engagement in "Whispers," as principal comedian, which he has been playing for over two years. Next week he will be at the Empire, Edinburgh, and shortly goes to Douglas for the season for the Julian Wylie show.

Estelle Bartle.

Another member of that well-known Bartle Quartette is shortly returning to the stage, as we hear that Estelle will shortly follow the footsteps of her sister Barbara, who is doing so well at present in the new version of "Mr. Tower of London," and arrangements are being made to present Estelle in a production.

"Casey's Court."

Still gaining in popularity, "Casey's Court" was the attraction at the Bedford last week, and people were turned away at every performance. Will Murray's great success is at the Empress, Brixton, this week, and next week will play at the Empire, Croydon.

Archie Pitt's Enterprises.

Having got his new offices in going order, Archie Pitt is now very busy with his "futures." He is at present actively engaged with the new production which will bring Miss Gracie Fields back again, and the show is booked solid. Archie Pitt is also preparing a new comedy show on the lines of "A Week's Pleasure," which is also booked up.

Joe Young.

Playing the chief comedy part in "Nightlights," Joe Young proves a tower of strength in this successful show, which is playing to excellent business on the Moss tour just now.

Ted Marcel.

At the Victoria Palace last week Ted Marcel, the talkative skater, made his first appearance in town following his successful season down under. Next week Ted pays a return visit to the Palace, Blackpool.

"JUST A KING"

At the Lyric.

Comedy in Four Acts, by Cyril Harcourt (founded on a story by Frank Stayton). Presented at the Lyric Theatre on Tuesday, May 5.

The King of Purgatrania	Langhorne Burton
Prince Borigo	A. Bromley-Davenport
Prince Turpsera	Charles Cullum
Baron Ora	Percy Rhodes
Carlo Hertz	Arthur Layland
Verbrugger	Brian Powley
Jimmy Burke	Alec F. Thompson
Brunton	Chas. Leveson-Lane
Waterfield	J. J. Bartlett
Quaritch	F. G. Thurstans
Ferguson	Eric Cowley
Ambassador	Julian Wynthorpe
1st Officer of the Guard	Peter Varelst
2nd Officer of the Guard	Fred Hewetson
Waiter	Stanley Groome
Val Chantess	Mary O'Farrell
Madge	Dorothy Leveson-Lane
Kitty	Buena Bent
Baroness Ora	Violet Blyth Pratt
Princess Borigo	Cynthia Fane

The late Mr. Cyril Harcourt wrote two very amusing comedies in his short career as a playwright, "A Pair of Silk Stockings" and "A Place in the Sun," in both of which he showed that he could handle a situation with ingenuity and wit. There was a touch of the familiar Harcourt in the third act of "Just a King," produced at the Lyric on Tuesday night. In the scene between the newspaper proprietor and "Mr. King," a real deftness was displayed, and the raillery was delightfully fresh and original. Unfortunately, this scene was an oasis only. Mr. Harcourt's work will probably be remembered by the two plays we have mentioned. The new one, the last he wrote, so we were told by Mr. Langhorne Burton on Tuesday night, is another excursion into Ruritania, and the journey is along the familiar roads. The King of Purgatrania is a young man who has been educated at Oxford, and is tired of the Court life in his very dull little country, which is, apparently, on the borders of Russia—for there is a lot of talk about the Bolsheviks. Just as he is wondering what to do next there enters Carlo Hertz, an anarchist, with a bomb. Carlo is only a half-hearted fellow, for instead of carrying out the job of killing the King, he allows him to go free on condition that he leaves Purgatrania and promises never to return.

We next meet His Majesty, after three years have elapsed, at the Soviet Club in London. He is now just—"A. King," and after having tried most ways of earning a living he has fallen back on journalism, and made something of a name by his articles on minor States. There we encounter various strange individuals, and, of course, our old friend, Hertz, turns up. He and his Bolshevik friends have discovered oil in Purgatrania, and a scheme is on foot to overthrow the present King and exploit the country on Soviet lines. Hertz is an unfortunate young man, for he is doomed to be frustrated. He is frustrated throughout the play, not only in his political schemes, but in his love affairs. That Hertz could imagine that the attractive lady journalist who visits the club for copy would ever love him when Mr. King was about, only shows what a misguided set of egoists these Bolsheviks are! He suffers badly over this affair, but, undaunted, he audaciously places his plans before the wealthy newspaper proprietor, Waterfield, with a view to getting capital to exploit the oilfields. But "Mr. King" also has an appointment with Waterfield that morning (discovering, inter alia, that the charming lady journalist is the great man's secretary), and he undertakes a mission of investigation to Purgatrania.

With him back in his own country there is little hope for Bolshevik schemes, and, although things look black at moments—for the Palace guard is found to be in the pay of the enemy—everything turns out all right in the end. Purgatrania eventually has a live, purposeful young King, and an utterly charming and business-like Queen in the person of the lady journalist.

The play has one great merit. It improves as it goes on, and Mr. Reginald Bach, the producer, can be congratulated on his share of the success of the piece. The characterisation stands out well against the background. Mr. Langhorne Burton makes a fine, upstanding, virile, and intelligent hero, and was a picturesque master of the situation all the time. An excellent foil was Mr. Arthur Layland, who played the nefarious Bolshevik with a certain grim and cool humour. Miss Mary O'Farrell was captivating in her charm and delightful commonsense as the journalist, and various Purgatranian royalties and officials were brightly handled by Mr. A. Bromley-Davenport (excellent as the weak-minded Prince Borigo), Mr. Charles Cullum, and Mr. Percy Rhodes. Mr. J. J. Bartlett's study of the newspaper proprietor was a most enjoyable piece of acting, and the Soviet Club was enlivened by the performances of Mr. Bryan Powley, Mr. Alec F. Thompson, Mr. Charles Leveson-Lane, and Miss Buena Bent.

Jack Wynne.

At the Empire, Hackney, this week, Jack Wynne and his clever company are big laughter raisers with his latest sketch "His Lucky Day," which has played without missing a week since its production, and is in great demand.

"SUN-UP"

At the Vaudeville.

Play in Three Acts, by Lula Vollmer. Presented by A. Greville Collins, at the Vaudeville Theatre on Monday, May 4.

Widow Cagle	Lucille la Verne
Pap Todd	Owen Meech
Emmy	Sara Haden
Bud	William Edwards
Sheriff Weeks	Ed. H. Loeffler
Rufe Cagle	Kevett Allen
Preacher	Charles Macdonald
The Stranger	Glenn Burdette
Bob	Murray Bennett

It is a tribute to the authoress of "Sun-up," and to the American company at the Vaudeville Theatre to say that the play in London which touches life at its truest and deepest is about the practically unknown mountain folk of Carolina. These strange, uncouth people are supposed to be the descendants of the earliest English settlers. Surrounded by civilisation on all sides, they live a self-contained and compact life of their own in their all-but-inaccessible mountains, where news travels mainly by word of mouth. They apparently have one enemy—the law; and their knowledge of the outside world is almost as remote as if they lived in Tibet.

Travellers ordinarily do not penetrate to their fastnesses, but Lula Vollmer seems to have defied their insularity and presented these strange, unlettered people with a reality and a sympathy that grips one at once by its truth and beauty. The play has a simple enough story. It opens in June, 1917, and the news of the Great War has vaguely penetrated to the mountains, although the inhabitants imagine that France is forty miles away. Rufe Cagle thinks it is another outbreak by the Yankees, and that men are called for to fight against slavery. He joins up before he is conscripted, says good-bye to the girl he has just married and his mother, and goes off at sundown to the unknown adventure. Six months later a young deserter comes to the widow Cagle's hut and is sheltered from the sheriff. He is able to read the letter from the authorities which tells that Rufe has been killed, and the thought that her son has been murdered makes the widow the more determined to protect this boy, who says he only ran away from camp because he heard that his own mother was unhappy. Then she learns that the deserter is the son of the revenue officer who shot her husband, and the old feud is fanned to life again. Instead of handing him over to the sheriff she takes down her gun and is about to shoot him herself. Rufe's wife comes between them, but she is really stopped by Rufe himself. In a moment of vision she hears him speak and like a flash she is moved by the ideals for which he stood—those vague, incoherently expressed echoes of her mission school, and possibly of the fine idealism of past generations,—and instead of killing her sworn enemy she assists him to escape. At sundown Rufe went away. At sun-up he returned and held her hand, with the message that hatred is the cause of wars and feuds.

Apart from the fact that the note of "uplift" at the end is insisted upon slightly too much, "Sun-up" is a completely satisfactory play. Its appeal lies in the superb characterisation and principally in the magnificent portrait of the mother. This fine, grim woman, with her life-long feud against the law, which since her husband's death has been focused on the man who killed him; her reticent pride in her son, and the Spartan way in which she receives the news that he is going away, and the beauty of her grief when the letter comes to say he is dead: These things, rather than the moral conversion at the end, are what one remembers about the character It is a glorious piece of portraiture, and one that is brought to living, breathing reality by the acting of Miss Lucille la Verne. Rarely do we remember being so moved by a performance. There is a touch of grandeur about all she does, and although she is magnificent in the stronger, tenser moments, perhaps the finest thing in the play was the picture at the end of the second act when the son goes away and she sat there stolidly smoking her pipe and hiding her terrible grief. Those poignant puffs of smoke!

All the characters are well drawn, and as well played. Rufe, with his vague reaching out to an idealism that he only faintly understood, was sensitively acted by Mr. Kevett Allen; Emmy, the girl who only knew that she had lost her man, was exquisitely played by Miss Sara Haden, and the sheriff was firmly handled by Mr. Ed. H. Loeffler. Next to the widow, perhaps the most appealing part in the play was a slightly deficient youth named Bud, with a faithful dog-like devotion to Rufe, which was made into a thing of beauty by the actor who played it, Mr. William Edwards. Mr. Owen Meech, as a picturesque old toper; Mr. Charles Macdonald, as the uncouth preacher, and Mr. Glenn Burdette, as the young deserter, were all excellent.

The mountain dialect is picturesque and not too exacting. The play (which has been produced by Mr. Henry Stillman) should draw all London to the Vaudeville, and so justify the insight of Mr. A. Greville Collins in staging it.

We regret to announce the death of Joyce Neville, wife of Reg. Astley, of the Lawrence Wright Music Co., which took place at their residence on Friday last.

Debenham & Freebody
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WE have now in stock a wonderful variety of Princess Petticoats in all the newest styles and colours, in reliable quality materials suitable for wearing under tunics, frocks, etc. We make to order in special colours and lengths in four days.

PRINCESS SLIP (as sketch) in rich heavy-weight crepe de chine, cut on straight lines, finished at foot with deep hand drawn hem, and bodice daintily embroidered. In black, ivory, shades of cyclamen, pink, lemon, cinnamon, mastic and green, etc. Lengths from shoulder, 44 to 49 ins. PRICE: **29/6**

USEFUL PETTICOAT (as sketch) in rich quality crepe de chine in the fine new permanent pleat, elastic at waist. In black, ivory, shades of red, beige, brown, tan, almond, cyclamen, green, and many other colours. Lengths 30 to 35 ins. PRICE: **25/9**

PETTICOAT KNICKER (as sketch) in rich quality crepe de chine, suitable for wearing under narrow frocks, finished at foot with vandyked hemstitching. In black, ivory, and fashionable colours. In short and medium lengths PRICE: **21/9**

SENT ON APPROVAL.

DEBENHAM & FREEBODY

NEXT WEEK'S CALLS.

MONDAY, MAY 11, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 1 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"What'll I Do?"
JERSEY OPERA HOUSE (rehearsal, 1).—"Leah Kleschna."
JERSEY ALHAMBRA (rehearsal, 1).—The Nirvanas.
BRIDGWATER PALACE (rehearsal, 1).—Morals," May 11, 12, and 13. Talbot and Clare, May 14, 15, and 16.
SALISBURY PALACE (rehearsal, 1).—"The Thief."
YEOVIL PALACE (rehearsal, 1).—Talbot and Clare, May 11, 12, and 13. "Morals," May 14, 15, and 16.
TROWBRIDGE PALACE (rehearsal, 1).—Elsa.
EALING BROADWAY PALLADIUM (rehearsal, 12).—Thora, Ruby Sisters.
TOTTENHAM PALACE (rehearsal, 12.15).—Keith and Joan Dingley, Howard and Wyndham.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—Max Erard presents "The Menu."
NORWICH THEATRE ROYAL—"Are You a Mason?"
PAISLEY THEATRE (rehearsal, 12).—Newlove Productions present "Cross Words."
PAISLEY RINK PALACE (rehearsal, 12).—Otsu Trio, Austin and Beattie Jewel and Ring.
IPSWICH HIPPODROME (rehearsal, 11.30).—Hooper and Warden present "Our Liz."
IPSWICH LYCEUM THEATRE.—Company as booked.
HAMILTON HIPPODROME (rehearsal, 1).—James Currie presents "Novelties."
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Andrews and Gibson.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Thos. F. Convery presents "The Dole Increased" Revue.
MANCHESTER JUNCTION THEATRE.—Wilmot and Gill, Pictures, and company as booked.
MANCHESTER METROPOLE THEATRE.—Fred Le Cren presents "Models and Muddles" Revue.
MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "Conn the Shaughraun."
MANCHESTER KING'S THEATRE.—The Broadhead Players present "A Woman of No Importance."
MANCHESTER QUEEN'S PARK HIPPODROME.—W. H. Edwards presents "Brilliants (Re-set)" Revue.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "The Silver Crucifix."
PRESTON ROYAL HIPPODROME.—King and Benson present "Sign On" Revue.
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME.—J. B. Taylor presents "Encore," successor to "Wild Oats" Revue.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Dalton, Norton and Wright present "Oceans of Joy" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Company as booked, and Picture entertainment. Walmar and Worsey.
LIVERPOOL PAVILION THEATRE.—Fred Karno presents "The Love Match."
BURY HIPPODROME.—The Broadhead Players present "The Sheik of Araby."
MORECAMBE WINTER GARDENS.—Picture entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Billy Wooley presents "Hello, Chuckles!"
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Lawrence and Parsons present "The Jog Trot."
WEST BROMWICH THEATRE ROYAL.—Company as booked.

LONDON SYNDICATE HALLS.

(See p. 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See p. 12.)

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)
WARRINGTON.—Gar Kiddie presents "Bad Boys."
BURNLEY.—Henry Lees presents "Gossip and Grumbles."
SOUTHAMPTON.—Teddy Pearce presents "Don't Worry."
CARLISLE.—J. Brennan and F. Reynolds' "Red Hot."
BRADFORD.—P. M. Turner's "Follow the Money."
HUDDERSFIELD.—Wm. De Lacy's "His Lucky Wife."
HALIFAX.—Ernie Lotinga presents "The Loom."
BLACKBURN.—Henry Lees presents "White Heather."
LEICESTER.—Company as booked.

MOSS' EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present Julian Wylie's production, "Better Days."
FINSBURY PARK EMPIRE (rehearsal, 1).—Wheeler and Mason present "Gadgets."
NEW CROSS EMPIRE (rehearsal, 1).—G.L. Productions present "Brevities."
STRATFORD EMPIRE (rehearsal, 1).—Tom E. Hughes, Rodney Hudson's 6 Empire Girls, Fisher and Finch, The O'Gorman Bros., Resista, The Bramptons, Harry Tate and Co.
VICTORIA PALACE (rehearsal, 11.30).—Hyde Sisters, The Claribel Band, Talbot O'Farrell, Leslie Western, Our Palace Girls, Billy Collier, The Gladiators, Muriel George, and Ernest Butcher.
CARDIFF EMPIRE (rehearsal, 1).—Tom Arnold presents "The Pepper Box."
SWANSEA EMPIRE (rehearsal, 2).—Julian Wylie presents "Mr. Tickle, M.P."
NEWPORT EMPIRE (rehearsal, 1).—The O'Gorman and Kirkby Productions present "Apple Sauce."
NOTTINGHAM EMPIRE (rehearsal, 1).—Albert de Courville presents "Love and Kisses."
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Lydia Kyasht and Co. in "A la Russe."
GLASGOW ALHAMBRA (rehearsal, 11).—"Alf's Button."
GLASGOW EMPIRE (rehearsal, 11).—Harry Slingsby presents "Zip."
BIRMINGHAM EMPIRE (rehearsal, 12.30).—The Kenna Bros., Leons and Harry, Arthur Prince, Fran Klint, Kennedy and Coppin, Albert Whelan, Nellie Wigley.
BIRMINGHAM GRAND (rehearsal, 1).—Fred Karno presents "Miss 1925."
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
LIVERPOOL EMPIRE (rehearsal, 1).—Charles Gulliver presents "The Whirl of the World." Cast includes Charles Austin and Nervo and Knox.
LEEDS EMPIRE (rehearsal, 1).—Walter Williams presents "P's and Q's."
HULL PALACE (rehearsal, 1).—Francis Laidler presents "The Roundabout."
SHEFFIELD EMPIRE (rehearsal, 1).—Archie Pitt presents "A Week's Pleasure."
BRADFORD ALHAMBRA (rehearsal, 12.15).—"The Co-Optimists."
EDINBURGH EMPIRE (rehearsal, 12).—Wallau and Partner, Princess Wahletka, Archie Glenn, Edna Maude, Linda Glyder, Ella Shields.
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEWCASTLE EMPIRE (rehearsal, 1).—"Nightlights."
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"The Dairymaids."
SUNDERLAND EMPIRE (rehearsal, 1).—"Little Nelly Kelly."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Golden West," including Tommy Mostol.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Scotch and Polly," cast including Tommy Lorne.
GATESHEAD EMPIRE (rehearsal, 1).—"Bricks and Mortar."
PRESTON EMPIRE (rehearsal, 11).—"The Sea Urchin," cast including Peggy O'Neil.
SALFORD PALACE THEATRE (rehearsal, 1).—"The Globe Trot."
HANLEY GRAND THEATRE (rehearsal, 1.30).—Carr Lynn, Wilson Hallett, St. Vincent Sisters, The Doves, Hetty King, Robb Wilton, Madge Kennedy.
MANCHESTER PALACE THEATRE (rehearsal, 11).—"Tricks." Cast includes the Trix Sisters.

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—Harry Kamp's revue, "Scotch Broth."
HALIFAX THEATRE ROYAL.—"Going Up," featuring Ivy Close.
ROCHDALE THEATRE ROYAL.—"Maid o' the Mill."
BURY THEATRE ROYAL.—The Great Carmo.
DEWSBURY THEATRE ROYAL.—"Gentleman Jim."
HUDDERSFIELD HIPPODROME.—Albert de Courville's "The Whirlwind."
HALIFAX GRAND THEATRE.—Closed for alterations.
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.

STOLL TOUR.

(See p. 19.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"In the Next Room."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Records."
BRIGHTON HIPPODROME (rehearsal, 12).—"Ideas."
PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Love Doctor."
SOUTHEND HIPPODROME (rehearsal, 12).—"Hollywood Follies."
BIRMINGHAM HIPPODROME (rehearsal, 12).—"Notions."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Our Liz."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"On the Dole."
LEEDS HIPPODROME (rehearsal, 12).—"Ullo."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Khaki."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Nelly Dean."

MISCELLANEOUS.

PENGE EMPIRE (rehearsal, 12).—Frank Forbes-Robertson and Co. in "The Call of the Road," "Passing of the Third Floor Back," "Rosemary," and "David Garrick."
EDMONTON EMPIRE (rehearsal, 12).—"Chu Chin Chow."
POPLAR QUEEN'S (rehearsal, 4).—Lewis Hardcastle presents "Chocolate Drops."
ST. ALBANS GRAND PALACE (rehearsal, 12).—La Melba Quartette, Wyn Gladwyn.
AYR PAVILION THEATRE (rehearsal, 1).—"Cheerio of 1925."
GLASGOW PAVILION.—G. H. Elliott, Emilie Hayes, Edgar Beynon, Zillah Quartette, Les Whiteley Four, Enderby.
BATH PALACE.—"Short Stories."
GT. YARMOUTH HIPPODROME.—"Why D'ye Work?"
ASTON HIPPODROME (rehearsal, 12).—"Touch and Go."
COVENTRY HIPPODROME (rehearsal, 12).—"Stepping Stones."
WALHAM GREEN GRANVILLE (rehearsal, 12).—"Stunts of 1925" Revue.
KINGSTON EMPIRE (rehearsal, 12.45).—Miss Cicely Eldon presents "London Calling."
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Teddie Cooke presents "There You Are, Then."
SHOREDITCH "LONDON."—Billy Kuming and Dini, Key and Keyworth, 5 Bombays, Christo and Strand, Harry Davis, Brinn and Valenza, Steve Bartle, Franklin Sisters, Joby Gordon.
EXETER HIPPODROME.—Shiatis American Wonderettes, Lyons and O'Moore, Halma, Mackey and Cecil, Dal Keith, Con Ingham and Co.
PLYMOUTH PALACE.—"The Musical Revels Co.," De Cars Miniature Circus, Allan and Gordon, Will Lacey, Phil Rallis Trio, Betty and Billy Burne, Allan and Gordon.
BLOOMSBURY CINEMA.—Miss Gabrielle Roselle.
ST. JAMES CINEMA.—Mr. Eric Holmes.
NORTHAMPTON NEW (rehearsal, 12).—"Flirts and Skirts."
NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"Broadway Jones."
KEIGHLEY HIPPODROME (rehearsal, 12).—"Here's to You" Revue, featuring Florrie Forde.
BALHAM HIPPODROME.—Archie Pitt's "Mr. Tower of London."
READING PALACE THEATRE.—"Puzzles of 1925."
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Grounds for Divorce."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"A Week in a Night" Revue.
BALHAM HIPPODROME.—Fred Collins' "Say When."

ADAIR WOUNDED FUND.

The programme of the 113th entertainment of the Adair Wounded Fund at Wigmore Hall on Sunday was in no wise behind its predecessors in merit. There was Lucy McCreith to delight the men with her magnificent soprano voice; and Mary Wynne Hulme with her contralto songs. Then Suzette Tarri, lately returned from her extensive tour in Canada, was enthusiastically encored for her amusing turn; Walter F. Lanham gave his clever farmyard mimicry, and Bennett and Williams were immensely entertaining with their songs and music on their American phono fiddles. Evelyn Clifford and John Humphreys had a splendid turn, as had also A. E. Nickolds and Albert H. Howe; and last, but by no means least, Norman Long not only gave a much-appreciated turn, but performed the duties of M.C. most efficiently. Miss Jessie Wilson's Orchestra had a great reception, and the London Imperial Orchestra opened the proceedings.

The staff of H.M. Customs and Excise were hosts for the concert and tea; the Dartford Traders' Association provided the gifts for the lucky draw, and Mr. Binckes and friends provided the cigarettes. Mrs. Basil Leake distributed the gifts, and was afterwards hostess to 22 of the men who have benefited by the fund from the beginning, the occasion being her birthday. A fine birthday cake graced the table.

At His Majesty's, ABERDEEN, the revue "Zip" is being presented, while at the Tivoli is staged "A Week in a Night." At the Beach Pavilion Mr. Harry Gordon commences his season of twice-nightly concerts with an excellent programme.

SONGS AND SINGERS.

Lawrence Wright Music Co.

New Publications:—"My Queen of Argentine"; "Just a Bundle of Sunshine"; "Isle of Enchantment"; "Noodle Soup"; "Everything Is Hotsy Totsy Now"; "Now That You've Had All the Love That You Want."

Once in a while a song of a special type comes along, standing out above every other number in the same category. The most notable recently is a production number by Horatio Nicholls, and the title alone ("The Toy Drum Major") will immediately conjure up in the producer's mind ideas innumerable for the making of exceptionally strong scenas. The Lawrence Wright Music Co. are inundated with requests for copies and band parts of "The Toy Drum Major" for revue, and the demand is exceptionally heavy from concert-party proprietors and producers. It must not be thought that this number is for production only. Miss Ella Shields, in her single act, having stopped the programme several times during last week at the Victoria Palace. It is the outstanding success in "Chocolate Drops" revue at the South London this week, and is also being featured, specially dressed, in Harry Norris's "Larks" at the Empire, Glasgow, where it is received with great enthusiasm. The astute Jack Hylton has this number in active preparation, and will shortly produce same, and Jack is a keen judge of the possibilities in a song fox-trot.

We congratulate Bandmaster Flannery, 2nd Batt. East Yorkshire Regiment, on his most successful rendering of the "Wright" numbers at the Spa, Scarborough, particularly "Shanghai" and "Oh, How I Love My Darling!" These were very much appreciated by the Spa patrons.

Tom Howell is featuring Horatio Nicholls' new song fox-trot, "Shanghai," in his XX Opieros, beautifully dressed with special scenic effects. Mr. Howell writes that it is one of the biggest numbers he has had, and it is being specially requested day after day.

Constance Risdon, in "All Vim" Co., writes of the tremendous success she is making with "Shanghai."

Nora Bancroft, at the London, Shoreditch, this week, finds "I'll Take Him Back" her biggest success, the audience joining in the refrain with great enthusiasm. Etheridge and Furse of the same programme get right away with "The End of the Road," a great applause ballad.

Talbot O'Farrell has a tremendous reception nightly at the Victoria Palace this week for his beautiful rendering of "My Kid," "I Will Love You More Than Ever," and "The End of the Road."

Wheeler and Mason's revue, "Gadgets," feature with conspicuous success two numbers from the "Wright" catalogue—"What a Life!" and "Ain't It Ever Going to Leave Off Raining?"

Syd. Moorhouse says: "'The End of the Road' is one of the biggest songs I have ever had." (And Syd. has had quite a few winners.)

Dorothy Storm, the popular duo-voiced vocalist, is playing the Empire Mile End this week, where her rendering of "The End of the Road" and "It's a Man Every Time, It's a Man" are obviously very much appreciated by the huge audiences.

Charles Wade's concert party, "Concorde Follies," are featuring a number of "Wright" hits with conspicuous success, particularly "What a Life!" "The End of the Road," and Horatio Nicholls' new song fox-trot success, "Shanghai."

Alec Walsh uses his fine voice to advantage in the ballads "The End of the Road" and "What a Life!" which he features in George Haye's Playmates. Harry Turner, comedian of the party, says his biggest hit is "A N'egg, Some N'ham, and a N'onion."

Molly Lyons, with Arthur Joel's "Queue Up" Co., reports terrific success with "Nightingale" and "The Toy Drum Major." The latter number has already made a hit in Holland, the Four Cecil Girls having produced same with conspicuous success.

Francis & Day.

Of the many songs of the firm at the present juncture in the public eye (and ear), "Follow the Swallow" holds a premier position, and it is a moot point with which section of its admirers—the song-loving or the dance-loving public—it is held in the higher esteem. Introduced by Dorothy Ward to London Hippodrome audiences in Julian Wylie's Christmastide entertainment, it instantly caught on, and is now greatly in evidence both in town and away at theatres, variety palaces, and cinemas, and is also a "sure thing" for the summer at seaside resorts. Daisy Wood is continuing her success with "Follow the Swallow" at Finsbury Park Empire, the number meeting with the same tokens of approval that greeted it at Stratford.

Sydney Bray and Peter McSweeney are scoring with it in "Scotch and Polly," now at the South Shields Empire, and they recently wrote to Reg. Low from the Pavilion, Glasgow: "We are still making a huge success with 'Follow the Swallow,' and get 'some' applause with that number."

"Follow the Swallow" is likewise attracting much pleased attention at the Empire, Birmingham, in "The Vanity Box," when sung by Mona Vivian and played by Will Hay's Jazz Band.

At the Metropolitan all last week "Follow the Swallow" proved a choice morceau when played by Leon Bassett's fine Band as overture.

In Francis Laidler's revue, "The Roundabout," at the Liverpool Hippodrome, Cissie Sullivan has this week had the audiences with her in "Follow the Swallow."

At the Chelsea Palace, Dorothy Viggers, the delightful heroine of "The Love Doctors," has been evoking great applause for her winsome interpretation of "Follow the Swallow," "All Alone" being also sung by her with like result.

"All Alone" has a delightful exponent in the person of Jessica Way at the Royal, Pontypridd, where Charles Rich's "Three Bags Full" has proved the draw it ever is.

At the Crystal Palace Fred Wildon's concert party have been scoring this week with a number of the firm's songs, "The Sun Will Soon Be Shining," sung by the Three Fords being a big winner. This song, according to a communication from Harry Arthurs, has been an immense hit in "The Side Show" at the Ipswich Hippodrome all this week.

At the Metropolitan last week, Beatrice Revel, of Nathan P. Haimsohn's Studio Players, was deservedly much applauded for her cultured rendition of "My Dream Home."

The Cabaret Kittens C.P. (Ronald Frankau Productions, Ltd.) have this week been delighting visitors to Arcadia, Colwyn Bay, "A New Kind of Man" being prominent among the many other hits emanating from the house of Francis & Day.

B. Feldman and Co.

Harry Korris, the well-known comedian-producer, has gathered a strong company together for his resident season at the Happy Valley, Llandudno, this summer. The all-star company includes such popular artists as Elsie Steadman, Bert Symes, Allen Piggott, Harry Vardon, and of course Harry Korris himself. Incidentally, Mr. Korris has gathered together an equally strong batch of Feldman hits, which includes "After the Storm," "Mississippi Moonlight," "Jealous," "Won't Go," and other big "stormers."

"Joan," presented by Herbert Darnley, boasts a first-rate selection of the firm's well-known hits. "Let Me Be the First to Kiss You Good-morning" and "Where's My Sweetie Hiding?" are featured by charming Dorothy Wick and Fred Du Barry, and "Mississippi Moonlight" is a big winner for dainty Doll Logan. W. A. Haines scores with "Yawning" and "Won't Go," and Walter L. Rignold has a bright number in "You Can Take Me Away from Dixie."

Rivoli is making a big hit with "After the Storm," which he plays delightfully on the concertina, in Will Murray's "Casey's Court" revue. He is accorded a big reception at every appearance. "In a Little Rendezvous" and "I've Got a Feeling for Ophelia" are also included in his sparkling medley.

"In Shadowland" has been introduced into Sidney J. Block's popular act, "The Studio Players." It is featured by that delightful vocalist Beatrice Revel, who made a decided hit at the Metropolitan last week. Mr Block considers "Shadowland" to be one of the best songs of the moment.

Jennie Howard, one of the leading lights in "Bricks and Mortar" revue, was recently the recipient of a very graceful compliment from a number of the "Gallery Girls" at the Theatre Royal, Sunderland. Miss Howard featured "Won't Go" with enormous success, and was presented with a bouquet addressed to "Miss 'Won't Go'—hoping you 'won't go' far, and will soon come back." Our comedy hit, by the way, stopped the programme at every house.

A new edition of our well-known song, "Wembling at Wembley," by Dudley Beresford and Harry Collman, has been prepared for this year's Empire Exhibition. The number has been brought up to date, and promises to be a bigger success than ever. Cyril Wakefield is scoring with "A Smile Will Go a Long, Long Way" and "I Want 'Em Wild, Weak, Warm, and Willing," which he features in Teddy Pierce's "Don't Worry" revue. In the same show charming Hilda Baker scores with "Dancin' Dan."

Nell Leslie, the popular Kodak Girl, reports that she is playing leading lady with Ernest Tonnell's "Seconds Out" Co. and continues to score heavily with "California, Here I Come" and "From One Till Two." "Not Here, Not There" closes this bright show.

Florence Yayman continues to experience success with "When Dixie Stars Are Playing Peek-a-Boo." The popular performer had a big reception at Chiswick Empire last week.

Another Chiswick star was Doris, the well-known "dainty one," who has a great winner in "Mississippi Moonlight," which she renders delightfully.

Keith Prowse.

"Alabamy Bound" is proving an absolute "winner." It is being played by all leading dance bands, and is a riot in Belfast this week as featured by Layton and Johnston. For concert-party work it is "the concerted de luxe," and no programme is complete without it. Managers and producers are invited to write for professional copy.

Another number that has jumped into prominence is "Did Tosti Raise His Bowler Hat?" (when he said good-bye). Norah Blaney and Gwen Farrar get plenty of fun and applause out of this unique comedy fox-trot song. It is also being played and broadcast nightly by the Savoy Orpheans and Havana Bands.

The McNaughtons, in Francis Laidler's "The Roundabout" revue, are making a big hit with "She's Such a Nice Girl."

The success and popularity of "Rock-a-bye My Baby" show no sign of abating, judging by the applause that greets Billie Bentley's finished rendering of this number. Miss Bentley is at present touring with "Crayons" revue.

W. H. Fitch, producer of the "Vaudevillians" concert party, writes: "Our soprano, Florence Edwards, is singing 'Just Like a Beautiful Story' and 'Just for a While' (duet) with Eva Hewson. Bert King, light comedian, is scoring with 'She's Such a Nice Girl.' A special feature is our musical act into which we introduce 'Half a Moon' and 'Rock-a-bye My Baby,' both numbers being sung by Lilian Smiles (soprano-soubrette). Your mile-a-minute hit, 'Alabamy Bound,' is smashing all records. Other Keith Prowse successes we feature include 'Cheerio,' 'Drummer Boy,' 'The Hoodoo Man,' and 'In the Evening.'"

The Don Sextette in "Laughs and Ladies" revue are scoring with "Lassie o' Mine."

At the Winter Gardens, Bournemouth, Lettice Newman and Eri Richmond are proving great favourites, their rendering of Negro Spirituals, as arranged and sung by Edna Thomas, being greatly appreciated. Artists interested in Negro Spirituals should write for illustrated thematic booklet.

"In the Evening" is proving a pronounced hit in Charlie Rich's "Three Bags Full" revue, as featured by Betty West.

Oliver Aston is making "Alabamy Bound" the big-feature number of his programme for the coming concert-party season, where he will be resident at Arcadia, Pavilion, Bradford.

"Bells of the Sea" is still going as strong as ever. Teddy Astor, the popular baritone with "Venture of 1925," writes from Cardiff: "I must let you know of the glorious success of 'Bells of the Sea' this week. It absolutely stormed the house on Monday night."

"Way Out West in Kansas," "Just for a While," "Half a Moon," and "Rock-a-bye My Baby" are all outstanding successes in "Zip" revue.

Olive Turner has fixed with Feldgate King's concert party which open at New Pier, Eastbourne, Whitsun, and has definitely fixed on the following numbers for inclusion in her repertoire: "Did Tosti Raise His Bowler Hat?" "Love's Lottery," "Any Way the Wind Blows," "Alabamy Bound," "Half a Moon," "The Hoodoo Man," and "Just Like a Beautiful Story."

Concert-party managers and producers, our season's hits are now ready. We have numbers to suit all artists. If you are in town, call and hear them demonstrated, or send 1s. 6d. with professional card for a selection.

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"Tell All the World," the song fox-trot hit of Walter Williams' new revue, "P's and Q's," is being received this week by Stratford Empire audiences with great enthusiasm. Walter Williams, assisted by Lena Chisholm, puts this number over in his own inimitable style and creates an enormous success with it.

Another outstanding number from "P's and Q's" is "I Travel the Road"; this number is beautifully rendered by Lena Chisholm on her violin. This clever young artiste also sings the number with Walter Williams. The delightful gipsy setting adds greatly to the success of the number.

Amongst the many dance bands featuring "Lareine" numbers with great success are Alfredo and his Band and Hal Swain and his Toronto Band (both at the Princes Restaurant).

Maurice Sheffield's "New Dixieland Orchestra," playing at Marine Gardens, Portobello, Edinburgh, score an enormous success with the firm's numbers.

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(Continued on page 19.)

ALBERT HALL FOR OPERA.

MR. T. C. FAIRBAIRN'S SCHEME.

Yet another scheme is on foot to place English opera within the reach of the other six millions out of London's seven. It originates with Mr. T. C. Fairbairn, who has been well known these many years for his striking work in the field of spectacular productions. He proposes to use the Albert Hall as a national opera house. The project, to those persons who hear of it for the first time, seems to be almost startlingly revolutionary. "How is it possible," they ask, "to convert a concert-hall into an opera-house?" But, as a matter of fact, the idea is not merely in the air. It has passed the experimentary stage. Opera has already been given in the Albert Hall, as late as a year or so ago, when Mr. Fairbairn himself staged Coleridge-Taylor's "Hiawatha" in opera form. And the hall then was found to be as well adapted for the purpose as though it had been built for it.

Another scheme now before the public involves the getting together of a million pounds for a building before the money necessary for the running expenses is even thought of. "But why," remarked Mr. Fairbairn to a representative of the "Era" to whom he gave an outline of his scheme, "why wait for this million, which is sure to be a long time coming? Here, at hand, is a magnificent building, one which at present is not being utilised as fully as it should. To use it for the purpose of the long-expected national opera-house is the most economical way to begin. Afterwards, when the idea grows, other houses can be built. I, for one, should like to see a dozen theatres, a hundred, or as many as can be supported, all as big as the Albert Hall, and all producing cheap-priced opera. The more there are the quicker the educational process. But we have to face the fact that, for the moment, there is very little money about to support even one venture. There is no difficulty in the way of getting the hall. The management welcomes with enthusiasm a project worthy of the building itself and worthy of London.

"You can only make opera a paying proposition," continued Mr. Fairbairn, "in a theatre big enough to hold enough money—at cinema prices. People will have their amusements; but they won't—can't—pay more for them than they now pay for 'the pictures.' Can the cinema public be got to opera? They can be got to anything that is better than they are now getting—for the same price. You have only to look at the 'Old Vic.' for the proof of that."

"As to the practical details. . . . To begin with, no reconstruction is necessary, and no additions, beyond an apron stage projecting right out into the arena—just as I had it for the 'Hiawatha' production. So that your players are in the midst of the audience. Then you can play your spectacular scenes, as in 'Aida,' your street scenes, as in 'La Boheme,' as they should be played. You get, instead of a flat picture in a frame, a scene in perspective. . . . You get the illusion of life. Interior scenes, would, of course, be played on an inner stage. Scenery? A linen back-cloth, certainly; but for the rest I should project scenery by lanterns from behind the cloth, and make use of superimposed quasi-cinema effects. Front lighting, again as in 'Hiawatha,' would be from the galleries by means of enormous arc lamps. No doubt many who saw Lord Howard de Walden and Holbrooke's opera, 'Dylan,' which I produced for Sir Thomas Beecham in 1913 at Drury Lane, will recall the effectiveness of this means of lighting.

"For 'Hiawatha' I had nearly a thousand performers. But, at any rate, to begin with, I should be satisfied with, say, 400 in the chorus, 100 to 150 in the orchestra, and 100 in the ballet. As for the principals, they would have to be first class; and no matter what part of the world they came from—for we should welcome the visits of foreign singers if better than our own—whether they were French, German, Italian, Dutch, or belonging to any other nation; they would be required to sing in the language understandable by the people—which is, incidentally, the language of Shakespeare and Milton.

"Now for the cost. . . . A subsidy of £20,000 for propaganda work and for expenses until the thing establishes itself on a paying basis. There would be other sources of revenue to look to, besides the box-office receipts. The B.B.C., no doubt, would only be too glad to participate. Then, the schools' listening-in to matinee performances should rank as a lesson, and like any other educational measure, should be supported by the municipalities."

Where the initial subsidy is to come from is a point to be decided upon. Mr. Fairbairn, who is in agreement with many people in thinking that opera should be supported by the State, suggests that the £20,000 could easily come out of broadcasting fees, and in that case not a penny would fall on the ratepayers. Then on the question of the Entertainment Tax, he is clear that a State that makes a profit out of the people's amusements should at least interest itself in some sort in the class of amusements from which it derives its revenues. This, of course, is a subject on which much has been said, and still remains to say. Equally pertinent to a discussion upon national opera is the claim of our artists to be used in the general service. This Albert Hall scheme, as Mr. Fairbairn points out, would prove an outlet for all the talent turned out year by year from the schools of music—talent that, for want of direction, now drifts, or most of it, half-heartedly into any avenue that presents itself.

"HIAWATHA" AGAIN.

Londoners are to have an opportunity to see the Albert Hall in use as an opera-house very soon; for Mr. T. C. Fairbairn's production of Coleridge-Taylor's "Hiawatha" is again to be staged there for a series of performances beginning on June 8, and continuing until June 20. Mr. Fairbairn, who, it should be said, himself adapted the cantata to opera form, will, of course, be the producer.

"THE TRAVELLING COMPANION."

Opera by Sir Charles Villiers Stanford. Produced by the Liverpool Repertory Opera Co., at the David Lewis Hostel Theatre, Liverpool, on April 30.

The Liverpool Repertory Opera Co., an amateur society, did itself credit in attempting a new work by Sir Charles Stanford, for the presentation was in every way commendable.

The orchestra, although limited in number, very worthily interpreted the fine but difficult music, which was well fitted to the theme and exceedingly melodious, while the choral parts were full of harmonious volume. Mr. John Tobin conducted, and Mr. David L. Webster was the producer.

The story is based on a Hans Andersen fairy tale, the travelling companion being a corpse (for which the hero had paid ransom to some desecrating ruffians), which comes to life to repay this kindly deed. There are several nursery rhymes, such as "Let Us Give Her a Tune," "Mary, Mary, Quite Contrary," and "Skeletons All in a Row."

The principal parts were well handled by Miss Florence Peters as the princess, Mr. Robert Mawdsley (the hero), Mr. Hugh Peters (travelling companion), Samuel Dring (wizard), John Lawrenson (who was humorous as the king), and Robert Hunter (herald). Miss Anna Ivenava danced excellently.

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FROM THE PROVINCES.

(Continued from page 9.)

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—Preceded by Mr. Wilson Coleman in musical monologues, Mr. Gerald Lawrence and Miss Madge Compton appeared here on Monday in "David Garrick," the former playing the title-part in gallant style, and Miss Compton as the charming, infatuated Ada Ingot. They have with them a company well suited to the characters which have now become so familiar to playgoers, and the performance fully satisfied expectations. The performances on Wednesday and Thursday evenings of "Richard Lovelace," the late Laurence Irving's romantic play, now revised by Margaret Holloway, were specially interesting to those who remembered the original. The Civil War atmosphere is well preserved, and the poet-soldier Lovelace was admirably presented by Mr. Gerald Lawrence, while Lucy Sacheverell was charmingly played by Miss Madge Compton. Mr. W. E. Holloway as Col. Hawley, and Mr. Wilson Coleman as Alderman Sacheverell, both played well, competent impersonations being added by Mr. Geoffrey Chate as Mr. Porter, Miss Mary Pemberton as Mrs. Porter, and Mr. Gerald Saffery in the dual rôle of an adjutant and a minister. Mr. Gerald Lawrence is the composer of the song sung by Miss Madge Compton in the second act.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Frequent visits of the Tom Walls production, "Our Liz," appear to serve the purpose of popularising this amusing show still more and more. Renee Reel and Jack Barty as Lizzie and Alf Pickles are the special attractions of the cast, the whole of which, however, is well up to standard quality with such as Leslie Hatton, Zerlina Harrington, Frank Adair, Fanny Olive, and Chas. Paton among them. The character work is admirably done, and not least among the incidental entertainments of the show are the violin solos by Miss Naomi Rosalie.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—A Fred Karno production, "The Love Match," is a big draw here this week. Billy Danvers is the outstanding feature of the cast, and he is supplemented by such tried players as Marie Ellis, Cyril Cobb, and Evelyn Saunders. Staging and specialities are on a most attractive scale.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. J. Hartley.—The Broadhead Players here filled the house the first half of the week with praiseworthy performances of "The Manxman," which was succeeded on Thursday by another equally powerful Hall Caine drama, "The Christian." Paul Neville and Ethel Bracewell play the leading rôles.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus D., Mr. Albert Heyes.—Mr. Thos. F. Convery's latest revue, "The Dole Increased," is doing capital business here. The comedy is smartly developed by a strong company headed by Sandy Daw, Jack Cranston, Bobbie Kerrigan, Joe Hudson, and Mabel Millar, with Gladys Bell, Tom Hulme, and Tom McGregor in useful support. Among the specialities are the Four Rips and a Piano, the Eight Dancing Dolls, and Revene and Norval.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; Mus. D., Mr. C. H. Bayley.—Strongly typical of American police methods, Charles Klein's play, "Find the Woman," is followed with rapt interest by good audiences here. It is remarkably well presented, with Mr. Edward E. Louis as the lawyer, Richard Brewster; Mr. Atholl-Douglas as Howard Jeffries, jun., and Miss Marie Paxton as Annie Jeffries, these leading parts being very ably seconded by Mr. William Clayton as Howard Jeffries, sen., Miss Amy Hardcastle as Mrs. Howard Jeffries, and Miss Gladys Ford Howitt as Miss Jones, Brewster's secretary; while all the other rôles are ably filled.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—The New Manchester Repertory Co. are giving very interesting performances here of J. R. Gregson's Yorkshire comedy, "T' Marsdens," delivered in the county vernacular. It is easily followed, and the story is vastly enjoyed. Mr. Percy Foster, who has produced the play, has the prime rôle of Ezra Marsden, which he renders in excellent style, while other outstanding impersonations are given by Mr. William H. Dewhurst as John Marsden, Miss Dorothy Dewhurst as Ann Marsden, and Miss Margo Duff as Ethel Marsden.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Isles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—That delightful show, "Women and Flowers of Spain," is here for a second week. In addition, capital turns are those of Oswald Williams in some fine illusions; Lily Long, eccentric comedienne; Van Dock, the Italian cartoonist; Will Gane, burlesque vocal comedian; and Christopher and Columbus, who have discovered laughter.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. C. Wyndham. Written by a brother of Miss Violet Vanbrugh, who, together with a younger member of the family, Miss Prudence Vanbrugh, takes a leading part, "The Letter of the Law" found favour with a big audience on the opening night. The play, being based on the new divorce law by which for a trifling indiscretion a thoughtless girl may find herself cited as a co-respondent, is up to date, and Miss Vanbrugh's Co. gave it a spirited presentation, Mr. Tom Shelford, Mr. Leslie Perrins, and Miss Leah Bateman being responsible for notably good work.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; A. M., Mr. F. Poulter; Mus. D., Mr. C. Wyndham.—A cordial welcome was accorded Harry Tate, who provides hilarious fun, "In His Office." Joe Brennan, a New Zealand comedy artist; Nellie Wigley, with a bouquet of new songs; and Edna Maude, a clever dancer, give support. Other good turns are: Kennedy and Coppin, Leons and Harry, and Madame Woolfords and her remarkable flock of pigeons.

HIPPODROME.—M. D.s, Messrs. W Sley and T. Edwards; R. M., Mr. F. Dudman Bromwich.—The return visit of the Royal Italian Circus is proving popular, and the performances of Miss Mona Conner, Mdlle. Lornz, Theo. Marasso, to say nothing of the capable clowns, introduce just the right mixture of grace, comedy, and sensation.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—The thrilling play "Tiger Cats" is here this week. The leading parts are well presented by Miss Ida Stratham (Suzanne), Miss Mary Douglas (Yvonne), Mr. Stephen Ewart (André), and Mr. Arthur Aubrey (Count Bernard), supported by a capable company.

THEATRE ROYAL.—M. D., Mr. John Hart.—Miss Dot Stephens is paying a welcome return visit with her successful novelty revue, "Sunshine Sally," in which Miss Stevens plays the name-part in charming manner. The supporting cast includes Harry Watts, (comedian), Madge Furnival, Vidor Landor, the Musical Valeros, the Sunshine Sally Juveniles, and a clever bevy of dancers.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—A strong variety programme is presented by Jack Hylton with the "Metro-Gnomes Band," in a new style entertainment, featuring Ennis Parkes and Tim O'Connor; Arthur Prince, assisted by "Jim," in his clever ventriloquial sketch "Insubordination"; Miss Lillian Burgiss, the English ballad vocalist; the Doves, graceful British gymnasts; Charles and Irene Vesty, in ball-punching and dancing; Kenna Bros., the funny airmen; and Haigh and Escoe.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—Miss Gertie Gitana, the well-known comedienne, is appearing here in the revue "Nelly Dean," a Norman Lee production, in which the part of Nelly is well sustained by Gertie Gitana, with Leslie Vernon as principal comedian, supported by Bert Watts, C. Lind Vivian, Bert Lloyd, Gladdy Sewell, Helen Langdon, and Viola Williams, in several well-rendered songs. The Saxo Band, Gertie's Wee Girlies, and the Nelly Dean Dancers contribute to the general success.

YORK.

ROYAL.—L. and M., Mr. Percy Hutchison; A. M.; Mr. Tollett Pennell.—Another large and enthusiastic audience on Monday last witnessed "The Importance of Being Earnest," admirably given by the Lena Ashwell Players. This production, which was heartily applauded, gave Miss Esme Church another opportunity of showing her remarkable versatility. As Lady Bracknell she delivered the many caustic and witty lines with cleverness and clear appreciation of the author's ideas. Miss Mercia Cameron gave an excellent rendition of Gwendolin Fairfax. In a rôle quite different from any she has previously played here, Miss Olive Walter stood out prominently as Cecily Cardew, and Miss Joan Handfield was natural as Miss Prism. Mr. Wilfred Fletcher rendered the many witty lines incidental to John Worthing in first-rate style, and added another to his previous successes. Mr. John Kilner was clever and lively as Algernon Moncrieff, playing with ease and adaptability. A good character sketch was presented by Mr. Alan Webb as the Rev. Canon Chasuble, and minor rôles were ably filled by Mr. F. Napier Jones and Harold Payton.

At the New Hippodrome, ACCRINGTON, the Denville Stock Company are presenting "The Walls of Jericho." In the part of Jack Frobisher Mr. Len Lauri plays manfully. Mr. St. George Frere is very convincing as Dallas. Mr. Bert J. Willson as Hanky Bannister gives a capital study. Another fine performance is given by Miss Marjorie Denville as Lady Alethea. Miss Kate Saville as Lady Westerby, Miss Nance Nicholls as the Lady Parchester, Miss Lally Wynne as Lady Lucy, Miss Lottie Ray as Tiny Mornington, Miss Dorothy Wynne as Mary, Mr. Geoffrey Sutherland as Marquis of Steventon, Mr. Val Gully as Lord Marchmont, Joe Armstrong as Lord Drayton, and Mr. Walter Chapman as Mr. Hamaford, all portray their respective parts admirably. At the Princes "The Dark Swan" is the attraction.

At the Theatre Royal, ASHTON, "The Under Dog," the last play by the late Walter Howard, is being presented by the Denville Company. The play provides some well-drawn characters for a talented company of artists, and a very acceptable portrayal is given. Something of the atmosphere of the veldt is communicated by capable scenic pictures of an estate in Rhodesia called "Running Waters," and a story of love and jealousy is unfolded. The leading parts find able exponents in Miss Margaret Hobart as Clare Wilding, Miss Maud E. Grayson as Hon. Mrs. Dorrington, Misses Maud Cornfield and Edith Moss in minor rôles, Mr. Rex Gerrard as Jerry Desmond, Mr. G. R. Wallace as George Keighley, Mr. H. Astell as Dick Wilding, Mr. Bert Atherton as Wang, Mr. Alec Forbes, Timothy Sullivan, and others in minor rôles. The Empire Hippodrome stage is occupied by S. and S. Productions, who present "Khaki," a revue of good music and beautiful dresses, in which Edgar Driver, Issy Smith, Carmen Lova, Muriel Monteith, and Patty Wilkinson shine in dance and song.

"London Calling" is the big attraction at the ALDERSHOT Hippodrome this week. Jerry Verno heads the cast and is a real laughter-provider. Lillie Soutter is very amusing in several "calls," and Cicely Eldon has several good vocal numbers. At the Theatre Royal George Owen and Landon Littler are presenting "The Thief." George Owen is seen in the part of Richard Chelford.

At the Theatre Royal, BOURNEMOUTH, the attraction is "White Cargo." The acting is particularly fine, and the play creates a striking impression. Murray Carrington gives a superb study of the cynical Weston, and receives a great ovation. Fred Wright is splendid as the Doctor, and Robert Newton is a convincing Langford. The character of Tondelayo is skilfully handled by Miss Kathleen Boutall.

The spectacular play, "East of Suez," is proving a strong attraction at the Theatre Royal, BATH, as toured by Mr. Walter Hilliard, who himself plays George Conway in a strong and convincing manner. Miss Eleanor Darby, in her exacting character of Daisy Anderson, achieves a pronounced success. Miss Helen Douglas gives a graphic sketch of the Chinese woman, Amah. Others who give admirable studies in a long cast are Vernon Fortescue (Henry Anderson), George Belmore (Lee Tai Cheng), Jean Cameron (Sylvia Knox), Edwin Underhill (Harold Knox). "Peeps into 1925" is at the Palace, a great draw being 12 English Dancers, who appeared at the Alhambra last month before the King and Queen. Joe O'Wray is a fine leading comedian. Emmie King is life itself as a comedienne, and the singing of Alfred Jepson is much enjoyed. This is the last week of the musical indoor season at the Pump Room. The return of Mr. Jan Hurst and his orchestra in the autumn is now assured.

Excellent attractions for the week include George Clarke in "Records" at the Hippodrome, BRIGHTON. "The Yeomen of the Guard" by the Brighton and Hove Operatic Society is at the Theatre Royal. "A Little Bit of Fluff" holds the boards at the West Pier, with Mr. Christopher Steele and Mr. A. Edward Sproston in the cast. "A Chance to Bounce" is at the Grand, with "Are You Married?" for the first time in England at the Palace Pier, with Messrs. George Butler and Archie Rawson and Miss Lilian Warde in the company.

At the Prince's Theatre, BRADFORD, Sir Frank Benson and his Shakespearean Co. occupy the boards. At the Alhambra is Mr. Robert Courtneidge's musical comedy, "The Dairymaids," with Barry Lupino and Jenny Gregson in the principal parts; whilst at the Palace is the burlesque, "White Heather," Mr. George West being the funmaker-in-chief.

At the Theatre Royal, BLYTH, an attractive programme is provided by the comedy revue, "Pledges," in the hands of a powerful cast, headed by Barney Laudo, the Killarney Girls, and a chorus of Irish colleens.

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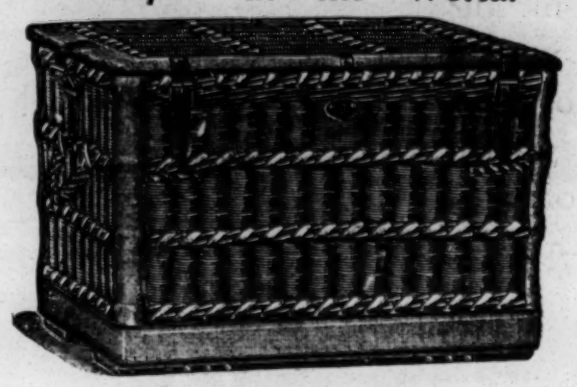

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Murray Ashford's Entertainers are at the Opera House, BUXTON. Miss Edith Faulkner is a very able entertainer and Miss Muriel Chandler gives some charming dances. Mr. Richard Hassell supplies the humour and Mr. Sydney Jerome the accompaniments. Mr. Walter Barber is a comedian of great talent, whilst Mr. Raymond Newell and Mr. Murray Ashford excel with their splendid voices.

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At the BOSCOMBE Hippodrome the revue, "The Mustard Pot," proves a popular attraction. Ally Benson, a local favourite, is capital in the comedy scenes, and Jack Murray also provides a fund of humour. Gladys Carleton receives generous applause for her vocal contributions. Other successes are Doris Hartley, with her banjolele; the Sisters Mervin, in their acrobatic dancing; and the California Band.

Mr. Fred Reynolds' vaudeville company provides the attraction at the Theatre Royal, BLACKBURN, this week, the artistes including Cellsus and Co., the Eight Welsh Miners, and the Brothers Obo. The attraction at the Prince's is the revue, "April Showers," which includes two clever comedians in Barry Barnes and Len Martin. Robb Wilton heads a first-class variety show at the Palace, and receives excellent support from Sammy Shields, the Three Athos, Alma Le Dare, Massey and Allon, Charles Ancaster, and Harry Shiels.

At the Prince's, BRISTOL, Mrs. Patrick Campbell and her company present a fine performance of "The 13th Chair" and "The Second Mrs. Tanqueray." At the Theatre Royal "Two Little Vagabonds" is presented by Mr. G. Charlton Wallace's Co. A capital performance is followed with enthusiasm. At the Hippodrome are: Coram and Jerry; De Biere, the man of mystery; Daimler and Eadie; Phyllis Snow; Reka; The Flemings, in creations in alabaster; and Jack Edge. At the Empire, Ernie Lotinga presents his burlesque, "Khaki," with himself as a Tommy. The cast also includes Adolph Luck, Kathleen Barber, Harold Wilkinson, and Fred Jones. At the Little is "The Land of Promise," which proves most amusing.

Alexander Marsh, Carrie Bailey, and their company are paying a welcome return visit to the Royal, BILSTON, in the plays of Shakespeare. "Othello" was chosen for the opening night, and the excellent acting of the artists was greeted with unstinted approval. "Twelfth Night," "Romeo and Juliet," "Merchant of Venice," "Midsummer Night's Dream," "Macbeth," and "Taming of the Shrew" are also to be presented during the week.

At the Hippodrome, BIRKENHEAD, Joe Morrison presents his quick-fire revue, "Jazzland." The cast, which is a strong one, includes Charlie Wood, a good comedian; Maisie Terriss, a charming vocalist; Len Battle, whose dancing earns well-merited recognition; Bryant, an accomplished harpist; and Eleanor Smith, whose songs are a decided success. Whitmore and Le Garde are dancers of outstanding ability, Ben George is successful in his Italian impressions, and Joe Morrison's Syncopated Orchestra is a clever combination. At the Argyle Lily Morris scores a big success. George Formby (junior) and Johnnie Walker with his Wee Mascot are well received. Keith and Joan Dingley present a pleasing novelty scena. The Stavanys are clever in their "Strength, Grace, and Daring" turn. Rich and Ramsey are good comedians; Tom Fagan and his "pack" is a smart act; and Eric Yorke, tenor, who is supported by Simon Wery, the eminent French pianist, gives a most enjoyable turn.

"Educating a Husband" is being presented at the BLACKPOOL Opera House this week. In the cast are Lottie Venne, Muriel Martin-Harvey, Garry Marsh, etc. "The Gipsy Princess" is the attraction at the Grand, with Ethel Cadman, Denver Warren, Donald Mather, etc., in William J. Wilson's Co. At the Palace of Varieties, Florrie Forde is appearing in her latest revue, "Here's to You," assisted by Aleta Turner, Stanford and Allen, Sinclaris and Dalva, etc.

At the Palace, BURNLEY, Messrs. Beresford and Pearce present a musical revue, "Snacks." The chief laughter-maker is Sid Dooley, who is assisted by an excellent company which includes Nellie Payne, the Three O'Leary Girls, and the Alexander Opera Singers. At the Empire, Leonard Morris presents a farcical revue, "Tons of Fun." The fun is contributed chiefly by Leonard Morris and Harold Heath, who are ably assisted by Daisy Crossley and Connie Crighton. The scenery and stage effects abound with colour and novelty. "Mrs. Gorringe's Necklace" is being played at the Victoria by the Graham-Roberts Repertory Co. Mr. Hamilton and Miss Rutland sustain the high character of their pleasing acting; and a new-comer to the company, Miss Phyliss Massey, is proving a great acquisition.

At the Theatre Royal, BURY, Albert de Courville presents his latest revue, "The Whirlwind."

At the New Theatre, CAMBRIDGE, T. C. Wray, in conjunction with F. Leslie Moreton and Guyton Heath, presents "Primrose."

Mr. Hamilton Deane and his company are making their annual visit to the Grand, DERBY, and on Monday night presented the "Crimson Alibi," an American mystery play. Mr. Hamilton Deane plays the role of the detective with conspicuous success. He is well supported by Mr. Smart Lomath, who gives a forceful performance as a police officer, and by Mr. Edmund Blake, Mr. Richard Littledale, Mr. G. Malcolm Russell, Miss Dora Patrick, Miss Nan Braunton, and Miss Ruth Nixon. Miss Jean D'Arcy and Miss May Grimshaw also appear with credit. The company met with a hearty reception. "Pepper Box" is at the Hippodrome, presented by Mr. Tom Arnold, and its thirty scenes go with a swing. There is an excellent blend of mirth, melody, and dance, whilst the settings are very pleasing, the "Garden of Goda" meriting special praise. George Doonan's intimate style of humour is in sharp contrast to Jimmy Austin's more boisterous comedy, but they combine in some amusing business. Mamie Soutter is an artiste of great versatility and her impressions find general appreciation. To Arthur Ackerman and Jennie Wynne fall the vocal honours, whilst Dolly Mewse and Harry Singer, the well-known dancers, put in some clever work. Ernest Lester and Billy Hayes also do well, and the Tiller Girls form an effective background.

Messrs. King and Benson present their revue, "Sign On," at the Grand, DONCASTER. These popular comedians lead the comedy, and are assisted by a capital cast, including Bert Bex, Gordon Finlay, Mavis French, Roy Beech, Olga Phillips, Charlie Ferguson, Harry Wren, and the Dizie Sisters. At Arcadia T. Edward Ward and Helsby Wright present "Over the Hill." Clara Santley, Harry Tilbury, Richard Oliver, Genna Lyndon, are all excellent in the leading parts. The cast also includes Olive York, Ernest Vaughan, Una Linley, George Osmond, Tearle, Richard Webb, Lionel Worth.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

A LA RUSSE.—May 11, Wimbledon Theatre.
ALF'S BUTTON.—May 11, Alhambra, Glasgow.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
BALKAN PRINCESS.—May 11, Empire, Blackpool.
BATTLING BUTLER.—May 4, Hippo., Gloucester.
BAYNTON, HENRY.—May 11, O.H., Scarborough; 18, O.H., Harrogate.
BEAUTY PRIZE.—May 11, Richmond Theatre.
BELLA DONNA.—May 11, Gaiety, Hastings (3); D.P., Eastbourne (3); 18, Folkestone (3); Margate (3).
BELLE OF NEW YORK.—May 11, Alex., Stoke Newington; 18, Southampton.
BENSON, SIR FRANK.—May 11, O.H., Manchester; 18, T.R., Huddersfield.
BLUE BIRD.—May 4, P.O.W., Birmingham.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—May 11, O.H., Northampton.
BUCKLEY, FRANK, REP.—May 11, T.R., Hook Norton; 18, Palace, Broadway.
BUNTY PULLS THE STRINGS (GRAHAM MOFFATT).—May 11, King's, Hammersmith; 18, W.G., New Brighton.
CAMPBELL, MRS. PATRICK.—May 11, T.R., Bournemouth; 18, Grand, Swansea.
CARL ROSA OPERA CO.—May 4, T.R., Newcastle.
CHARLEY'S AUNT.—May 11, Royal, Newcastle; 18, O.H., Leicester.
CHU CHIN CHOW.—May 4, Hippo., Salford.
COMING HOME.—May 11, Hippo., Rotherhithe.
CREAKING CHAIR.—May 11, Harrogate (3); Buxton (3).
DAIRYMAIDS, THE.—May 11, King's, Southsea.
DE GRAY, GEORGE.—May 4, Royal, Darwen.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hipp., Margate.
DOBELL, W. L.—May 11, Picture House, Bangor.
DORAN, CHAS., CO.—May 11, Grand, Swansea; 18, Lyceum, Newport.
D'OYLY CARTE OPERA CO.—May 11, P.O.W., Grimsby; 18, T.R., Norwich.
D'OYLY CARTE OPERA CO. (REPERTORY).—May 4, O.H., Manchester.
DUNSTAN EDWARD.—T.R., St. Helens (season).
EAST OF SUEZ.—May 11, T.R., Portsmouth; 18, King's, Hammersmith.
EAST LYNNE.—May 11, Collins's.
EDUCATING A HUSBAND.—May 11, Regent, London.
EYE OF SIVA.—May 11, T.R., Smethwick; 18, Grand, Fulham.
FAKE, THE.—May 4, Palace, Halifax; 18, Royalty, Barrow.
FARMER'S WIFE.—May 11, King's, Glasgow; 18, Lyceum, Edinburgh.
FATA MORGANA.—May 4, Alhambra, Glasgow.
FATA MORGANA.—May 11, Palace, Westcliff; 18, T.R., Chatham.
FIND THE WOMAN.—May 4, Royal, Middlesbrough.
FORBES-ROBERTSON, FRANK.—May 11, Empire, Penge; 18, T.R., King's Lynn.
FOXWELL REP.—May 4, Royal, Leicester.
GIPSY PRINCESS.—May 11, Empire, Ardwick.
GOING UP.—May 11, Halifax.
GREEN GODDESS.—May 11, O.H., Belfast; 18, O.H., Cork.
GROUNDS FOR DIVORCE.—May 11, Hippo., Golders Green.
GRUMPY.—May 11, Pavilion, Weymouth.
HAMILTON DEANE.—May 11, Grand, Derby; 18, Palace, Scunthorpe.
IMPORTANCE OF BEING EARNEST. May 4, T.R., York.
INTERRUPTED HONEYMOON.—May 4, T.R., Wrexham.
IN THE NEXT ROOM.—May 11, Hippo., Boscombe; 18, Eastbourne (3); Hastings (3).
IRENE.—May 4, O.H., Middlesbrough.
IT PAYS TO ADVERTISE.—May 11, T.R., Brighton; 18, Alex., Stoke Newington.
JAMES THE FIRST OF SCOTLAND.—May 11, Royal, Glasgow.
JAZZ MARRIAGE.—May 11, D.P., Eastbourne (3).
JEFFERSONS, THE, and THE OPTIMIST.—May 11, O.H., Southport; 18, Grand, Croydon.
LADY OF THE ROSE.—May 11, O.H., Middlesbrough; 18, Grand, Hull.
LETTER OF THE LAW.—May 11, O.H., Buxton (3); Harrogate (3).
LITTLE BIT OF FLUFF.—May 4, West Pier, Brighton.
LITTLE MINISTER.—May 11, Buxton (3); Harrogate (3); 18, P.O.W., Grimsby.
LITTLE NELLY KELLY.—May 11, Empire, Sunderland.
LONDON ACTRESS, A.—May 11, Hippo., Willesden.
LONDON PLAYERS.—O.H., Jersey (season).
LOVE MATCH.—May 11, Pavilion, Lodge-lane, Liverpool; 18, T.R., Oldham.
MACDONA REP.—May 11, Grand, Wolverhampton; 18, Grand, Derby.
MAID OF THE EAST.—May 11, T.R., Hanley.
MAID OF THE MOUNTAINS.—May 4, Empire, Wood Green.
MD'LLE KIKI.—May 4, Hippo., Ilford.
MARSH, ALEX.—May 11, Palace Pier, Brighton; 18, Lyceum, Taunton.
MERRY WIDOW (GRAVES).—May 11, O.H., Cork.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MOORE, EVA.—May 11, Royal, Birmingham; 18, Theatre, Brixton.
NERVOUS WRECK.—May 11, Lyceum, Sheffield; 18, Grand, Leeds.
NOTHING BUT THE TRUTH.—May 4, Pier, Eastbourne.
OFFICERS' MESS.—May 11, Hippo., Nottingham; 18, Palace, Leicester.
O'MARA OPERA.—May 4, Hippo., Southend.
ORDEAL, THE.—May 11, O.H., Blackpool.
OUTWARD BOUND.—May 4, Lyceum, Newport.
OVER THE HILL.—May 11, Empress, Runcorn.
PATRICIA.—May 11, Grand, Leeds.
PATRICIA.—May 11, Artillery, Woolwich; 18, Borough, Stratford.
PEG O' MY HEART.—May 11, New, Port Talbot; 18, New, Cardiff.
PLUS FOURS.—May 11, T.R., Chatham; 18, Hippo., Wrexham.
POPPY.—May 11, New, Cambridge; 18, New, Oxford.
PRIMROSE.—May 4, New, Cambridge.
PRINCE AND THE BEGGAR MAID.—May 4, Palace, Bordesley.
PRIVATE SECRETARY.—May 11, Lyceum, Edinburgh.
QUALITY STREET.—May 11, Perth; 18, T.R., Glasgow.
RAT, THE (BANNISTER HOWARD).—May 11, Lincoln; 18, Wakefield.
RAT, THE.—May 11, T.R., Leamington Spa; 18, Empire, Swindon.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—May 11, Shakespeare, Liverpool (season).
RICHARD LOVELACE.—May 11, Prince's, Bristol.
RIGHT AGE TO MARRY.—May 11, Royal, Plymouth.
RISING GENERATION (MIRRIELEES).—May 11, G.T., Hull; 18, New, Cambridge.
ROMANCE.—May 11, W.G., New Brighton.
SAINT JOAN.—May 11, New, Oxford.
SALLY.—May 4, Empire, Chatham.
SEA URCHIN.—May 11, Empire, Preston; 18, Alhambra, Glasgow.
SEVEN DAYS' LEAVE.—May 11, Hippo., Willesden.
SO THIS IS LONDON.—May 11, Pleasure Gardens T., Folkestone.
STOP FLIRTING (RED).—May 11, Empire, Chiswick; 18, Grand, Blackpool.
STOP FLIRTING (BLUE).—May 11, Hippo., Penge; 18, Aquarium, Yarmouth.
STORM.—May 4, Shrewsbury.
SUNSHINE SALLY.—May 4, Royal, Sheffield.
TEMPTATION.—May 4, Royal, Dewsbury.
TERRY, FRED, AND JULIA NEILSON.—May 11, Grand, Croydon; 18, Gaiety, Hastings.
THIEF, THE.—May 11, Salisbury.
TIGER CATS.—May 11, Prince's, Bradford; 18, Royal, Birmingham.
TONI.—May 4, T.R., Chatham.
TONS OF MONEY (BLUE).—May 11, Leicester.
TONS OF MONEY (WHITE).—May 4, Palace, Maidstone.
UNDER DOG.—May 4, Hippo., Margate.
UNWANTED CHILD.—May 11, Hippo., Poplar.
VENNER, REP.—T.R., Castleford (season).
VICKERS-MEREDITH, REP.—May 4, Darfield.
VORTEX, THE.—May 11, Borough, Stratford; 18, Royal, Portsmouth.
WAY OF AN EAGLE.—May 4, O.H., Northampton; 18, Palace Pier, Brighton.
WE MODERNS.—May 4, O.H., Southport.
WHEN KNIGHTS WERE BOLD.—May 11, T.R., Bath; 18, T.R., Aldershot.
WHITE CARGO (SOUTH).—May 4, T.R., Bournemouth.
WORKING GIRL.—May 11, Empress, Brixton.

REVUES.

ALIVE IN 1925.—May 11, Empire, Burnley; 18, Hippo., Huddersfield.
ALL VIM.—May 4, Col., Kettering.
APPLE SAUCE.—May 11, Newport.
ARE YOU WORKING?—May 4, Palace, Newcastle; 18, Miners', Ashington.
ATTABOY.—May 11, Grand, Clapham.
BAD BOYS.—May 11, Palace, Warrington.
BARNSTORMERS.—May 11, Olympia, Shoreditch.
BIFF-BANG.—May 11, Borough, Wallsend.
BREVITIES.—May 11, New Cross; 18, Nottingham.
BRICKS AND MORTAR.—May 11, Empire, Gateshead.
BRILLIANTS OF 1925.—May 11, Queen's Park, Manchester.
BRITISH MADE.—May 4, Queen's, Castleford.
BROKEN BISCUITS.—May 4, O.H., Coventry.
BULL'S EYES.—May 11, Alhambra, Barnsley; 18, Eastbourne.
CABARET CALLING.—May 11, Palace, Hammersmith; 18, Grand, Clapham.
CASEY'S COURT.—May 11, Empire, Croydon.
CHEERIO.—May 11, Pavilion, Ayr; 18, T.R., Edinburgh.
CHOCOLATE DROPS.—May 11, Queen's, Poplar.
CHUCKLES.—May 11, O.H., Dudley; 18, Col., Ilkeston.
CRASH.—May 4, Hippo., Wolverhampton.
CRISPS.—May 11, Empire, Belfast; 18, Palace, Warrington.
CROSS WORDS.—May 11, Hippo., Paisley.
DING-DONG.—May 11, Empire, Dewsbury.
DOLE INCREASED.—May 11, Hippo., Hulme.
DON'T GO AWAY.—May 4, Queen's Poplar.
DON'T WORRY.—May 11, Palace, Southampton.
EAT MORE FRUIT.—May 11, South London Palace.
ENCORE.—May 11, Hippo., Salford.
EVENTS.—May 4, Halifax.
EXPLOSIONS.—May 4, Palace, Southampton.
FETCH A POLICEMAN.—May 11, Alex., Widnes.
FIZZ.—May 4, Playhouse, Blackwood.
FLIRTS AND SKIRTS.—May 11, New, Northampton.
FOLLOW THE MONEY.—May 11, Palace, Bradford; 18, Palace, Aberdeen.
FORBIDDEN FRUIT.—May 11, Empire, York.
FRED KARNO'S FOLLIES.—May 11, Eden, Bishop Auckland.
FUN IN A STOCKADE.—May 4, Queen's, Tamworth.
FUN ON AN OCEAN LINER.—May 11, Workmen's H., Ferndale.
GADGETS.—May 11, Empire, Finsbury Park.
GAY CITY.—May 4, Palace, East Ham.
GLOBE TROT.—May 11, Palace, Salford; 18, Empire, Middlesbrough.
GOLDEN WEST.—May 11, Empire, S. Shields; 18, Empire, Sunderland.
GOODS OF 1925.—May 11, Hippo., Dover.
GOSSIP AND GRUMBLES.—May 4, Empire, York.
GRUMBLES.—May 11, O.H., Burton.
GUINNESS'LL DO.—May 11, Royal, West Stanley.
HAPPY DAYS.—May 11, Empire, Woolwich.
HAPPY HOURS.—May 11, Hippo., Ilford.
HEADLIGHTS.—May 18, Birmingham.
HELLO, BILL.—May 11, Grand, Luton.
HIS LUCKY WIFE.—May 11, Palace, Huddersfield.
HOLD UP.—May 4, O.H., Dudley.
HOLLYWOOD FOLLIES.—May 11, Hippo., Southend; 18, Olympia, Shoreditch.
HOUSE HUNTING.—May 4, Royal, Leamington.
HONEYMOON GIRL.—May 4, Hippo., Dublin.
HOP SCOTCH.—May 11, O.H., Londonderry.
HULLO, UNCLE.—May 11, Alex., Pontefract.
IDEAS.—May 11, Brighton; 18, Southend.
IRISH AND PROUD OF IT.—May 11, Empire, Hackney.
JAZZLAND.—May 11, Empire, Shepherd's Bush.
JOG TROT.—May 11, Court, Warrington; 18, Empire, West Bromwich.
JUST FANCY.—May 4, New, Aberavon.
KHAKI.—May 4, Empire, Ashton-under-Lyne.
KIPPIE.—May 4, West Bromwich.
LARKS.—May 11, Palace, Chelsea.
LAUGHS AND LADIES.—May 4, Court, Warrington.
LET'S HAVE ONE.—May 4, Playhouse, Aberdare.
LONDON CALLING.—May 11, Empire, Kingston.
LONDON NIGHTS.—May 4, Palace, Swansea.
LOOKING GLASS, THE.—May 4, Empire, Islington.
LOOM, THE.—May 11, Palace, Halifax; 18, Hippo., Derby.
LOVE AND KISSES.—May 11, Empire, Nottingham.
LOVE DOCTOR.—May 11, Hippo., Portsmouth.
LUCKY 13.—May 11, Hippo., St Helens; 18, Tivoli, Barrow.
MAGICAL MOMENTS.—May 4, Hippo., Birmingham.
MAKING MONEY.—May 4, Hippo., Great Yarmouth.
MELODY BOX.—May 4, New, Northampton.
MENU, THE.—May 11, Hippo., Norwich.
MERRY AND BRIGHT.—May 4, Met, Bootle.
MISS 1925.—May 11, Grand, Birmingham.
MODELS AND MUDDLES.—May 11, Met., Manchester.
MR. TICKLE.—May 11, Empire, Swansea.
MR. TOWER OF LONDON.—May 11, Hippo., Gloucester.
MUSTARD POT.—May 4, Hippo., Boscombe.
NELLIE DEAN.—May 11, Hippo., Newcastle.
NIGHT CLUB.—May 4, Met., Glasgow.
NIGHT LIGHTS.—May 11, Empire, Newcastle; 18, Empire, Gateshead.
NINE O'CLOCK REVUE.—May 11, Palace, Ramsgate; 18, Empire, Chatham.
NOTIONS.—May 11, Birmingham; 18, Wolverhampton.
NOVELTIES.—May 11, Hippo., Hamilton.
OCEANS OF JOY.—May 11, Empire, Ashton-under-Lyne.
ON THE BOUNCE.—May 11, Palace, Chatham.
ON THE DOLE.—May 11, Hippo., Wolverhampton.
ON THE NOD.—May 4, Hippo, Ellesmere Port.
ON THE PANEL.—May 11, Metropolitan, W.
OUR LIZ.—May 11, Hippo., Liverpool.
OUR LIZ.—May 11, Hippo., Ipswich.
PAGES.—May 4, Palace, Hull.
PATCHES.—May 4, Tivoli, New Brighton.
PEEPS INTO 1925.—May 4, Palace, Bath.
PINS AND NEEDLES.—May 4, Empire, Harrogate.
PLANTATION NIGHTS.—May 11, Empire, Kilburn.
POSH.—May 4, Empire, Gateshead.
PRANKS.—May 11, Empire, Aberdeen.
P'S AND Q'S.—May 11, Hippo., Leeds; 18, Hippo., Newcastle.
PUZZLES OF 1925.—May 11, Palace, Reading; 18, Palace, Plymouth.
RATTLES.—May 4, Jubilee Hall, Weymouth.
REAL STUFF.—May 11, Grand, Plymouth; 18, Pavilion, Torquay.
RECORDS.—May 11, Southampton; 18, Kingston.
RED HOT.—May 11, Palace, Carlisle.
ROUNDABOUT, THE.—May 11, Palace, Hull; 18, Empire, Leeds.
ROUND THE TOWN.—May 4, Ayr; 18, Dublin.
SAME TO YOU.—May 11, Palace, Camberwell.
SAY WHEN.—May 11, Hippo., Balham; 18, Empire, Woolwich.
SCANDALS.—May 4, Hippo., Stockton-on-Tees.
SCOLLOPS.—May 4, City Palace, Leeds.
SCOTCH AND POLLY.—May 11, Empire, West Hartlepool.
SCOTCH BROTH.—May 11, T.R., Blackburn; 18, T.R., Halifax.
SERVED HOT.—May 4, Queen's Dublin; 18, Grand, Mansfield.
SHAVINGS.—May 11, T.R., Sheffield; 18, Palace, Blackburn.
SHORT STORIES.—May 11, Palace, Bath.
SIDE SHOW.—May 4, Hippo., Ipswich
SIGN ON.—May 11, Hippo., Preston; 18, Royal, Cleethorpes.
SITUATIONS.—May 11, Met., Glasgow
SIXES AND SEVENS.—May 4, Hippo., Chesterfield.
SNACKS.—May 11, Palace, Scunthorpe; 18, Hippo., Keighley.
SNATCHES.—May 11, Palace, Watford.
SPARE PARTS.—May 11, Grand, Doncaster.
STEPPING STONES.—May 11, Hippo., Coventry.
STUNTS OF 1925.—May 11, Granville Walham Green.
TEN TO ONE ON.—May 11, Empire, Swindon.
THANKS VERY MUCH.—May 4, Oxford, Barton-on-Humber.
THERE YOU ARE, THEN (No. 1).—May 11, Hippo., Aldershot.
THREE BAGS FULL.—May 11, Alex., Birmingham; 18, Bedford, Camden Town.
TIMES, THE.—May 11, Hippo., Birkenhead.
TONICS.—May 11, Empire, Islington.
TONS OF FUN.—May 4, Empire, Burnley
TOUCH AND GO.—May 11, Hippo., Aston; 18, Hippo., Norwich.
TRICKS.—May 11, Palace, Manchester.
TRIP TO PARIS.—May 11, County, Bedford; 18, Palace, Bath.
TRUMPS.—May 11, Pavilion, Chorley; 18, Col., Radcliffe.
TRY AGAIN.—May 4, Alhambra, Stourbridge.
'ULLO.—May 11, Hippo., Leeds.
UNEMPLOYED.—May 11, Palace, Walthamstow.
UP THE RIVER.—May 4, Hippo., Eastbourne.
VANITY BOX.—May 11, Hippo., Derby; 18, Empire, Edinburgh.
VOLUMES.—May 4, Palace, Reading.
WAKE UP.—May 11, Hippo., Belfast; 18, Hippo., St. Helens.
WANGLES OF 1925.—May 4, Hippo., Warrington.
WEEK IN A NIGHT.—May 11, Royal, Edinburgh.
WEEK'S PLEASURE.—May 11, Empire, Sheffield.
WET AND DRY.—May 4, Palace, Ramsgate.
WHAT HO!—May 11, New, Crewe.
WHAT'LL I DO?—May 11, South London P.; 18, Hippo., Aldershot.
WHIRLWIND, THE.—May 11, Hippo., Huddersfield.
WHIRL OF THE FAIR.—May 11, Palace, Swansea.
WHIRL OF THE WORLD.—May 11 and 18, Empire, Liverpool.
WHITE HEATHER.—May 11, Palace, Blackburn; 18, Palace, Huddersfield.
WHY D'YE WORK?—May 11, Hippo., Great Yarmouth.
WILD OATS.—May 4, Hippo., Preston.
WINNERS.—May 4, Central, Limerick.
WONDERS.—May 11, Hippo., Lewisham.
YOICKS.—May 11, T.R., Leeds; 18, W.G., Blackpool.
ZIP.—May 11, Empire, Glasgow; 18 Alhambra, Bradford.

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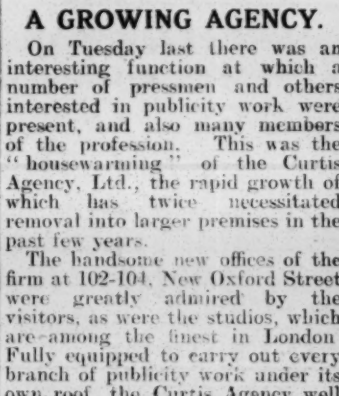

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Dates, LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR MAY 11, 1925.

THE LONDON COLISEUM
Rehearsal at 10 a.m. for—
Mme. Tamara Karsavina, Nathano Bros., Victor Andre, Zellini, Milton Hayes, Eddie Morris, Ethel Hook, Bert Hughes, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY
(London Opera House)
Pictures and Varieties.

THE HACKNEY EMPIRE
Rehearsal at 12 noon for—
"Irish and Proud of It."

SHEPHERD'S BUSH EMPIRE
Rehearsal at 12 noon for—
"Jazzland."

THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
"Stop Flirting."

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
Tom Barrasford, Willy Woltard, De Groot, Milly Capell, The Spyras, Bioscope.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

BRISTOL HIPPODROME
Rehearsal at 12-30 p.m. for—
Four Bennos, Hichen and Rose, Phyllis Bedells, Payne and Hilliard, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE
Rehearsal at 12 noon for—
Masu, J. P. Ling, and Company as booked.

ARDWICK GREEN EMPIRE
Rehearsal at 12-30 p.m. for—
"The Gipsy Princess."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Syd Moorhouse, Jack Lane, J. W. Rickaby, Parabonis and Bronzi, Swance Minstrels, Bioscope.

And in Association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Coram, Reha, The Flemings, Burr and Hope, Bransby Williams, Jack Hylton's Band, Daisy Wood, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres, except the London Coliseum, which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., are not allowed. The Licensing Authorities forbid this, and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE COMPANIES

THE LONDON PAVILION LTD. THE OXFORD LTD.
UNITED VARIETIES SYNDICATE LTD. VARIETY THEATRES CONSOLIDATED LTD.
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THE EMPRESS THEATRE OF VARIETIES LTD. SYNDICATE VARIETIES LTD.
METROPOLITAN THEATRE OF VARIETIES LTD.

Managing Director - - - - WALTER PAYNE.

General Offices:
25, CHARING CROSS ROAD, W.C. 2.
Telephone No.: **Gerrard 5654.**

Monday, May 11, 1925.

LONDON PAVILION.
C. B. Cochran presents "ON WITH THE DANCE."

REGENT THEATRE.
Rehearsal at 12 noon for—
Harold V. Neilson to present "EDUCATING A HUSBAND."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
National Stage Plays Ltd. to present "A WORKING GIRL."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Fred D. Neilson to present "UNEMPLOYED"

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Jazon and Montgomery to present "ON THE PANEL."

OXFORD THEATRE.
COMPANY AS BOOKED.

SOUTH LONDON.
Rehearsal at 12 noon for—
Jay Gee Productions to present "EAT MORE FRUIT."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Samson, Ten Loonies, and Company as booked.

WATFORD PALACE.
Rehearsal 2-30 p.m. for—
George Sanger to appear in and present "SNATCHES."

WATFORD SUPER CINEMA.
Stoll Film Company to present "PEARLS AND SAVAGES." For six days.

CHELSEA PALACE.
Rehearsal at 12 noon for—
Harry Norris to present "LARKS."

The above are communicated for information without prejudice.

SONGS AND SINGERS.

(Continued from page 14.)

Whitehall Music Co.

Although Bacchus may be said closely to be associated with Terpsichore, the name of Barclay Perkins does not, we think, hitherto been identified with even the most "flowing" of dance tunes. Now, however, we find that this firm has inaugurated no fewer than five excellent orchestras under the direction of Mr. S. J. Mason, a strong sponsor of "Loving Lullaby." Mr. Mason tells us that he and his bands never fail to get an encore for this number. His bands play at: "The Crown," Croydon; "The Fellowship Inn," Bellingham; "The Rose," Camberwell; "The Merlin's Cave," Camberwell; and "The Greyhound," Croydon, in the splendidly appointed lounges which have been fitted up at these houses.

Mr. A. G. Hall, of the Dunedin Palais de Danse, Edinburgh, writes to the effect that the Romany Revellers are having a great deal of success with "Loving Lullaby," and he thinks of including this in his forthcoming cabaret show. The Savoy Havana Band continue their performing and broadcasting success with this number, and Hal Swain tells us that it is a great favourite at the New Princes with his Toronto Orchestra. The Syncopated Silver Stars at Catford Palais de Danse, Sam G. Ross's Novelty Band at the Palais de Danse, Fountainbridge, Edinburgh, and Arthur S. Segel's Manhattan Dance Band at the Palace Dance Hall, Thornton Heath, have recently taken up "Loving Lullaby" with unqualified success. F. J. Langford and his Orchestra make a special feature of it, with vocal effects, at the Bolyn Picture Palace. George F. Campbell's St. Lawrence Serenaders (London), Mooney and Edwards's Zenith Dance Band (Wallasey), Fred Coleman's Dance Bands (Hastings), the Unity Orchestra (Bradford), Norman W. Keep's Orpheans Orchestra (Slough), Madame E. Fraser's Harmony Dance Orchestra (Eastbourne), G. W. Rawlings' Tally-Ho Syncopated Band (Leamington Spa), C. A. Richards' Selectra Dance Bands (Southbourne), Ed. Newport's Cantuar Dance Band (Canterbury), are of those having splendid receptions of this waltz. As we go to press, a letter comes from Jack Payne telling us that his Hotel Cecil Orchestra is successfully featuring "Loving Lullaby," which he thinks is "very excellent." In addition to the dance orchestration already issued, parts for small and full orchestras are in the press.

Bands should send for particulars of The Whitehall Dance-Orchestra Journal, and dance pianists should send 1s. 6d. for selection of piano copies.

The Theatre Royal, TORQUAY, is assured of crowded houses for the popular visit of Mr. Fred Terry and Miss Julia Neilson in "The Marlboroughs," in which they are assisted by a strong cast including Miss Irene Arnold, Miss Madge Escolme, and Messrs. Hugh F. S. Casson, Jas. Carter-Edwards, and Frank Cariello. At the Pavilion Messrs. Victor and Hugh Haymen are presenting on a return visit "The Cat and the Canary."

Good Angling on Loch-ness.

Mr. E. Graham-Falcon, of the New Theatre Royal, Inverness, recently made a season's record catch for one day on Loch-ness, landing five salmon, which scaled 97½lb. Mr. Falcon was unfortunate in losing his sixth and seventh fish, which he had hooked simultaneously, after a fierce struggle. The record for one day at Fort-Augustus was made a number of years ago by a Captain Stevenson, who had six salmon. So far as weight is concerned, Mr. Falcon now holds the record with 97½lb.

BIRTHS, MARRIAGES & DEATHS.

IN MEMORIAM.

CURRAN.—In loving memory of my dear wife, Esme, who died May 4, 1924.—Fred Curran. "What a playmate."

NORWOOD AND STREATHAM OPERATIC SOCIETY.

In the "Emerald Isle."

The Norwood and Streatham Operatic Society's performance of "The Emerald Isle," on the 1st, 2nd, and 4th of this month, at Streatham Hall, reflected great credit on the society as a whole, and particularly on the producer, Mr. Claude Selfe, and the musical director, Mr. Percy S. Bright. The chorus sang remarkably well, and the ensembles, despite the small stage, were most effective. Miss Henrietta Agnew, as Lady Rosie Pippin, was in fine voice on the night of our visit, and her beautiful singing was heartily applauded. Mr. Robert Bineham, as Terence O'Brian, proved himself a tenor vocalist of considerable merit, and acted cleverly. The comedy was quite safe in the hands of Mr. J. D. Davies, who excelled as Professor Bunn. His make up and disguises were cleverly done, and his numerous gags, as well as his capital comedy acting, were a feature of the show. Mr. S. Gordon Smith's clear enunciation admirably suited his part of the Lord Lieutenant. Mr. C. J. Baker's sincere rendering of the blind fiddler's character was enhanced by his rich Irish brogue. Miss Dorothy Perrott, as the Countess of Newtown; Mr. J. P. Amis, as Dr. Fiddle; and Messrs. F. Holland, A. C. Styles, F. Tomlinson, and E. L. Gibbins, and the Misses Dorothy Banks, Nora Longmore, Patricia Crilly, and Mrs. A. G. Biggs in other parts, all did well.

A Silver Wedding.

Mr. and Mrs. E. B. Seener, of "Trip to Paris" revue, who celebrated their silver wedding recently at the Theatre Royal, Coatbridge, wish to thank their company and the many friends for the numerous handsome gifts.

FELDMANISM

Telephone: Gerrard 6628 (3 lines). 125, 127, 129, SHAFTESBURY AVENUE, W.C. 2. Telegrams: "Humfriv, London."

FELDMANISMS FROM EVERYWHERE.

BIG WINNERS.

Lew Lake's "Don't Go Away" revue scored an outstanding success at the Edmonton Empire last week, and patrons were heard to express the hope that the popular show wouldn't go away. "Jealous" is one of the big feature numbers of "Don't Go Away," and is delightfully handled by dainty Rosalind Chard and versatile Gordon James, who were accorded an ovation for their inspiring rendering of the great "stormer." Eddie Emerson and Arthur Kingsley, two more talented members of the company, score heavily with the ever-popular "Goin' South." Both numbers are very big winners for the popular artistes named.

"THE SAFE LINE!"

Nowadays it is "the safe line" that counts. Something that's ***reliable,*** *that never lets you down, something that you can always depend upon, whatever else fails! Any business man will back this statement—he has learned the truth of it by long experience.*

Experience is the greatest teacher, and it has taught the House of Feldman to gauge the requirements of performer and public to a nicety. Every year has seen new batches of winners from the House of Hits, all novel and original—but always "safe." We only advise a number when we ***know*** *it's a winner and feel confident that it will not let our great army of professional friends down.*

That is the reason why Feldman songs have come to be known as "the safe line." It is our proud boast that there is not a single weak strand in the long line of hits named on this page. They are all guaranteed winners, and the concert party world knows that they are backed by long experience in the selection of ***the best.***

There's ***safety in numbers*** *—if they are Feldman numbers!*

A POPULAR BAND.

Although composed of only six instrumentalists, the Coronet Cinema Orchestra, Camberwell, is one of the brightest and most up-to-date combinations any cinema can boast. The popular little band is under the very capable direction of Mr. W. Hedlam, who is not only a first-class conductor, but a clever violinist into the bargain. Mr. Hedlam and his fellow-musicians always provide the Coronet audiences with the latest hits, and among the leading Feldman winners being regularly featured are "Where's My Sweetie Hiding?" "I've Got a Feeling for Ophelia," "In Shadowland," and "Let Me Be the First to Kiss You Good-morning." The band also gives a delightful rendering of our older favourite, "Gigolette," which loses none of its original charm.

* * *

THE BIGGEST EVER!

Ernie Moss, the popular character comedian, whose long experience as a single act, and also in revue and panto. has made him an expert judge of the best song-hits, reports his enormous success with "Won't Go." He says: "It is the biggest chorus song I have had for years, and can't fail to get over!" It is Mr. Moss's intention to make a big feature of this number when he joins Fred Clements for the summer season.

* * *

"JUST FINE."

Dorothe Vivian, the charming mezzo-soprano, has found two more Feldman winners in "After the Storm" and "Mississippi Moonlight." She says they are "just fine," and that she will include them in her summer repertoire. Miss Vivian can now boast a splendid selection of the latest Feldman hits, which we just know will be enormous winners for her this summer.

24 WINNERS 24

FOR UP-TO-DATE CONCERT PARTIES!

AFTER THE STORM

EV'RYBODY LOVES MY BABY

I KNOW SOMEONE LOVES ME

JUNE BROUGHT THE ROSES

MISSISSIPPI MOONLIGHT

JEALOUS

IN A LITTLE RENDEZVOUS
I'VE GOT A FEELING FOR OPHELIA
WHERE'S MY SWEETIE HIDING?
ONE MILLION TIMES A DAY
DREAM MAKER OF JAPAN
SALLY IN THE CABARET
MOON OF WAIKIKI
IN THE LAND OF TUMMIJOLIBAD
LET ME BE THE FIRST
(TO KISS YOU GOOD-MORNING)

WHERE WERE YOU?
LET IT RAIN
BINGO FARM
WON'T GO
YUM-TUM-TUM
IN SHADOWLAND
MY CALIFORNIA
YOU'RE IN LOVE WITH EV'RYONE
ALL MY DREAMS ARE OF YOU

B. FELDMAN & CO.

FELDMANISMS FROM EVERYWHERE.

A GREAT NUMBER!

The success of our lilting winner, "Everybody Loves My Baby," is nothing short of phenomenal, and it is undoubtedly one of the outstanding hits of the season. This is the experience of Joby H. Gordon, who came in for a great reception at the Kennington last week, when he featured our big "stormer." It is not the only Feldman success which Mr. Gordon has "backed," with excellent results. Previously he had been scoring heavily with that other well-known favourite, "Dancin' Dan."

* * *

"WON'T GO" SCORES.

Lal Newton has been described as "the chic soprano-soubrette," and certainly this delightful artiste is the acme of daintiness, combined with a fresh and pleasing voice. Miss Newton is loud in her praise for "Won't Go," and reports her enormous success with this ideal comedy hit. The popular artiste also tells us that it is her intention to feature a first-class batch of our new winners throughout the coming summer season. We feel sure that these will be as equally "big" for her as "Won't Go" is proving to be.

* * *

A GOOD DOZEN.

That delightful performer, Dorothy A. Eastwood, writes us in connection with our new budget of "stormers," which she cannot praise too highly. Miss Eastwood firmly believes that it pays to Feldmanise, and tells us that she has found no fewer than a dozen excellent hits which she will feature in her summer repertoire. These include "I Know That Someone Loves Me," "In Shadowland," "Moon of Waikiki," "June Brought the Roses," "All My Dreams Are of You," and "One Million Times a Day," and the delightful artiste confidently anticipates very big success with these first-class numbers. We can safely add that we are sure they will prove to be "the goods" for her!

"A VERY BIG SUCCESS."

Frederick Wheldon, of the famous duo, Wheldon and Scovell, tells us that they have just introduced our lilting winner, ***"I Know that Someone Loves Me,"*** *into their repertoire, and that the number is* ***a very big success.***

Wheldon and Scovell are appearing in Cabaret at Blanchard's Club, and also at Chez Henri, for the season, and are making a big feature of our new hit.

Mr. Wheldon adds that they will feature the number at the Palladium on May 24th, and will also broadcast it from 2LO on June 6th.

Listeners-in may therefore expect a rare treat, for these artistes have a wonderful way of putting over their song successes.

C.P. WINNERS.

Edwards' popular Entertainers will delight visitors to the Sands Pavilion, Cleethorpes, during the coming season, and, like all wise concert parties, the Entertainers have a fine budget of the latest Feldman hits in hand. Garnett Keeler, of the party, tells us that big features will be made of "Bingo Farm," "Mississippi Moonlight," "Whiter Than Snow," and "In the Land of Tummijolibad." Mr. Keeler himself will feature our great comedy song, "Won't Go," and he tells us that he knows this number *will go!* He also mentions another excellent comedy hit in "Very Egg," which, unlike most seaside eggs, is quite fresh. Mr. Keeler heartily endorses our statement of last week—viz., that no C.P. can afford to be without our headline hits.

IT PAYS TO FELDMANISE!

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